

November 14, 1957 35c

down beat

A Cross Section

New Star Baritone

A New Voice

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READING ROOM

Father Norman O'Connor

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INSTRUMENTAL LEADER

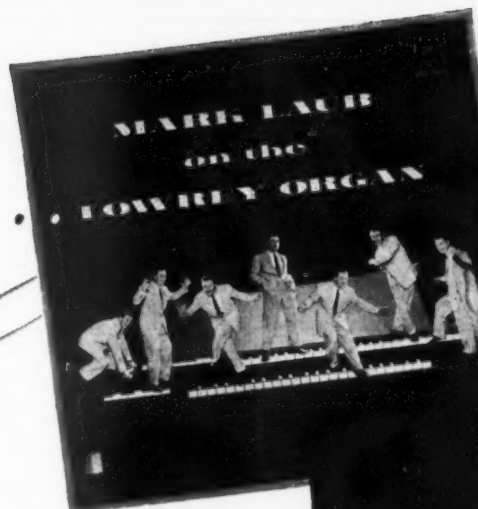
Nat'l Ballroom Operators Poll,
Down Beat, October 3, 1957

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chords and discords

A Tired Teen . . .

Mentor, Ohio

To the Editor:

Please congratulate Will Jones on his article concerning the use of 90 minutes of television for a program as worthless as *American Bandstand*.

I am a teenager, one strike already. But get this!

My friends and I are tired of rock 'n' roll, the artists (if you can call them that), the bleating deejays who pour praise on them, and most of all, the large scale shows of each and both.

Every magazine (except *Down Beat*) and newspaper connect rock 'n' roll with teenagers to such an extent, that the younger of our clan believe it's their trademark, like it or not.

Max
ROACH

... jazz drummer of the modern school, with profound influence here and abroad.

... #1 drummer in '57 *Down Beat* Critics Poll; rare two-time winner of top honors in popularity polls.

... unique soloist known for his imaginative phrasing, melodic composition. His "Conversation in Drums" is a masterpiece of styling.

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Max's latest release, "Jazz in 3/4 Time" (EmArcy MG 36108) is progressive jazz drumming at its very greatest.

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If the parents of this nation don't really like rock 'n' roll, they don't show it. They endorse use of public places for the "pop" artists to put on shows, but forbid their youngsters to go someplace to hear and see a jazz combo.

After all—isn't jazz a more adult, and intellect-providing environment?

As America's greatest art, it should be shown a place in our high school education. Instead we get bombarded with tales on the bad influence jazz has had on many.

Can they call rock 'n' roll a better—or worse influence? EGAD!

Then, to see them put ninety minutes of it on TV "for America's youth!"

R. Abel Jr.

The 21st Question . . .

Clovis, N. M.

To the Editor:

I despise the idea of being a big, fat drag, but in regard to a recent display of nescience by Leonard Feather in the Sept. 19 issue entitled *Let's Play 20 Questions*: "Are you kidding?"

I believe the author of this mundane nothing should receive the gold-plated booby prize along with a year's supply of vibrator reeds.

It seems to me that Feather could find some other facet of his many talents to expound on instead of taking up valuable space in a much-needed magazine to play silly little games.

Ray Irwin

Vote Of Confidence . . .

Park Forest, Ill.

To the Editor:

May I echo a fervent "amen" to the very sensible letter of Ross W. Garreth in the Oct. 3 issue. He hits the nail on the head for a great many of us who do not understand these weird banshee noises coming out of these "smart, little groups" calling themselves jazz combos. Some of that stuff actually makes the top of my head ache—also the back of my neck.

The only records that I buy any more are old ones by that very, very square (according to your standards) Benny Goodman. Twenty years later, we are still buying his recordings.

Mrs. Clarence E. Gau

This Modernage . . .

New York

To the Editor:

In your September 19 issue of *Down Beat* there was a letter to the editor from a reader who outlined a plan whereby "unknown" jazz groups could conceivably find the break they need in a *Down Beat* record review section along the lines of L.F.'s *Blindfold Test*.

While we are in complete agreement with this reader's proposal, we would like to inform your readers that since its inception in December, 1956, Modernage Record Corp. has included in its recording policy a constant search for undiscovered jazz talent. It is our desire to continue this policy and in so doing wish to inform interested persons that we welcome taped recordings or demo records of any and all unknown jazz groups, as potential recording artists for this company.

To date, Modernage has recorded the Lou Payne quintet, the Reese Markewich quintet (the group which recent-

(Continued on Page 6)

the first chorus

By Jack Tracy

IF YOU ASKED ME, I'd say that . . .

It's disgraceful that Chicago, home base for the union activities of James C. Petrillo, continues to have separate white and colored AFM locals.

Organizers of those quick, all-star jazz concert troupes that play just three or four cities are going to think twice about doing anything this year after the comparatively bad business Jazz at the Philharmonic suffered this fall.

They spent an awful lot of money for that Edsel hour a few Sundays ago to get about 10 minutes of good TV. Crosby and Sinatra must have gotten together along about Saturday noon to begin formulating the program.

The *Playboy* jazz poll, and its manner of selecting "nominees," is a farce.

Trumpeter Max Kaminsky may have had a good point when he told a *Melody Maker* representative, "I tell you, man, this year everybody had a festival. In fact, there were so many people organizing jazz festivals that I'm surprised there were any damned people left to go to them."

I'll bet Erroll Garner can read at least one note of music.

The biggest loss of the year in jazz will occur if Dizzy Gillespie's band has to break up because of lack of dates.

When the World Was Young is one of the loveliest songs I know.

Mort Sahl's line about Gov. Faubus bears repeating. "He may be a nice guy, but I wouldn't want him to marry my sister."

Record companies, disc jockeys, and press agents have made a mockery of the word "artist." My dictionary says an artist is "one who professes and practices an art in which conception and execution are governed by imagination and taste." So where does this leave the Four Aces?

The life of Bunny Berigan would make a good movie.

I wish someone would use clarinetist Johnny Mince (of the Godfrey crew) on a jazz date.

Despite some personality clashes that might result, I'd like to see the 1945 Woody Herman Herd reassembled for a concert at one of next summer's festivals, much as the Fletcher Henderson crew was recreated at Great South Bay this year.

Jean Thielemans, the guitarist-harmonica player with George Shearing, made a significant comment on our times when he approached a jazz promoter who had just finished staging a "jazz dancing" exhibition at an outdoor concert, and said, "Tell me, next year are you going to use a jazz weight-lifter?"

Some of those people who allegedly are "broadening the scope of jazz" are actually producing some of the most pretentious trash to be heard anywhere. Whatever happened to music?

down beat

Volume 24, No. 23

November 14, 1957

EXECUTIVE OFFICE—2001 Calumet Ave., Chicago 16, Ill., Victory 2-0300. Publisher—Charles Suber; Executive Editor—Jack Tracy; Circulation Director—Ray Holbrook. Editorial—Don Gold, Associate Editor; Lois Polzin. Advertising—Harry P. Lytle, Midwest Advertising Representative; Gloria Baldwin, Production—Mary DeMet . . . NEW YORK—370 Lexington Ave., Murray Hill 6-1833. Editorial—Dom Cerulli, Associate Editor. Advertising—Mel Mandel, Advertising Manager; Ben Reichle . . . HOLLYWOOD—6124 Santa Monica Boulevard, HOLLYWOOD 3-6005. John Tynan, Associate Editor. Advertising—Ray Combs.

MUSIC NEWS

Dizzy picks some all-timers; the Blue Note has a birthday; jazz goes to jail; Mercury goes to stereo, and Benny goes to Urbie are some of the featured stories in the regular news roundup that begins on page 11.

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FATHER NORMAN O'CONNOR: COVER STORY 15
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How the New Star baritone served a valuable apprenticeship. By John Tynan.

CAROL STEVENS: A NEW VOICE 18
Range and future are just about unlimited for this Philadelphia girl. By Dom Cerulli.

TONY SCOTT: A PIED PIPER? 19
His long overseas jaunt is described in detail by the clarinetist. By Leonard Feather.

UP BEAT: SPECIAL FEATURE 47
Another in a series of special arrangements written by Bill Russo.

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On The Cover

One of jazz' most articulate and active spokesmen is Father Norman S. O'Connor, of Boston university. In addition to writing a column in the *Boston Globe* and conducting two jazz radio shows, he has proven to be a helpful counselor in the personal affairs of many jazzmen. Dom Cerulli's story on Father O'Connor starts on page 15.

Subscription rates \$7 a year, \$12 two years \$16 three years in advance. Add \$1 a year to these prices for subscriptions outside the United States, its possessions, and Canada. Special school library rates \$5.60 a year. Single copies—Canada, 35 cents; foreign, 50 cents. Change of address notice must reach us before effective. Send old address with your new. Duplicate copies cannot be sent and post office will not forward copies. Circulation Dept., 2001 Calumet Ave., Chicago 16, Ill. Printed in U. S. A. John Maher Printing Company, Chicago, Illinois. Entered as second-class matter Oct. 6, 1935, at the post office in Chicago, Ill., under the act of March 3, 1879. Re-entered as second-class matter Feb. 25, 1940. Copyright, 1957, by Maher Publications, Inc., all foreign rights reserved. Trademark registered U. S. Patent Office. Great Britain registered trademark No. 719,407. Published bi-weekly; on sale every other Thursday. We cannot be responsible for unsolicited manuscripts. Member, Audit Bureau of Circulations. OTHER MAHER PUBLICATIONS: DOWN BEAT; COUNTRY AND WESTERN JAMBOREE; MUSIC '58; JAZZ RECORD REVIEWS; RADIO Y ARTICULOS ELECTRICOS; BEBIDAS; ELABORACIONES Y ENVASES; RADIO Y ARTICULOS ELECTRICOS CATALOGOS

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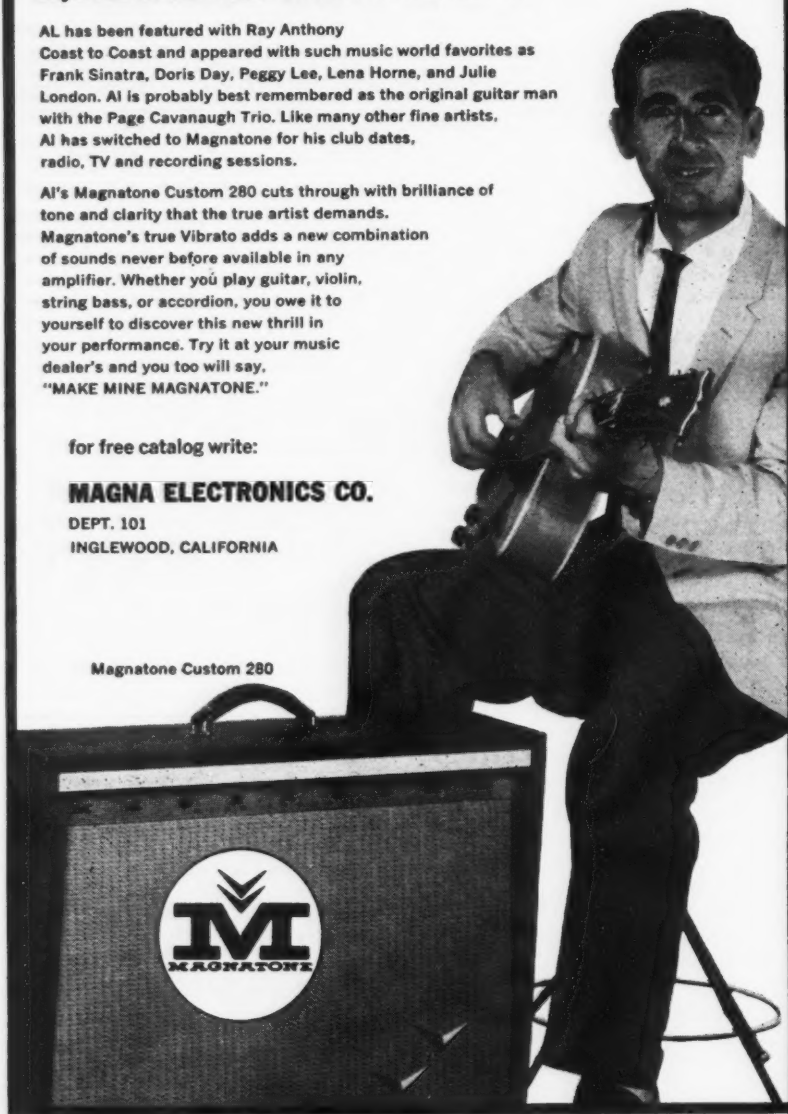
AL has been featured with Ray Anthony Coast to Coast and appeared with such music world favorites as Frank Sinatra, Doris Day, Peggy Lee, Lena Horne, and Julie London. Al is probably best remembered as the original guitar man with the Page Cavanaugh Trio. Like many other fine artists, Al has switched to Magnatone for his club dates, radio, TV and recording sessions.

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ly won critics acclaim for its performance in the N. Y. Jazz Festival as an "unknown" jazz group) and the Jimmy DePreist quintet. All three groups are scheduled to appear on 12" LP's.

We welcome the opportunity to hear or hear of outstanding "unknown" jazz groups who have not, to date, experienced the "big break."

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New York, N. Y.

Cowtown Sounds . . .

Omaha, Neb.

To the Editor:

Jazz is where you find it—or—good sounds come at last to the cow country!

Making modern sounds five nights weekly at the previously conservative Red Lion, it's a quartette, headed by a brilliant 22-year-old pianist out of Rochester school of music, John Veith, who sounds alternately somewhat like Pete Jolly, Hamp, Phineas, and, no one but himself.

Supporting are trumpeter Merle Boley from the Kansas City institute of jazz, with a Baker-like touch; bassist Roy Wilcox who came off the Marterie band when he tired of wearing funny hats; and drummer Joe Voda, local boy making good. Their approach and conception are the most, and they even have patrons requesting tunes they like to play: *Bernie's Tune*; *Woodyn You*; *Stablemates*, and an assortment of unobjectionable standards.

Most amazing, business is booming, one literally can't get in on week-ends! Music lovers must live in cow country to realize how amazing all this is. We can only hope it's here to stay. I just thought you might like to know.

Don Hill

Mulligan's Mood

Highlands, N. J.

To the Editor:

Recently I have had the great privilege of witnessing a recording session, for Riverside, of Gerry Mulligan playing with the Thelonious Monk trio. Gerry was there about a half an hour before Monk and immediately started playing the piano, at first solo and then with bass. It seems a shame to me that this music, which sounded better to me than much of the jazz on record today, should go unappreciated, not only unrecorded but practically unheard, as there were only about seven or eight people there at the time.

This music was relaxed and unpretentious, but was far beyond most so-called "mood" jazz I have heard.

Although I have been interested in modern jazz for only a year or so, it seems most gratifying to find a musician who seems so eager to play music, as evidenced by this episode and also the stories of Gerry wandering around Newport this year looking for someone to play with. I just wish I had some of the music that came out.

John C. Vampbell

For His Money . . .

Alliance, Ohio

To the Editor:

Being a *Down Beat* reader who is often guided by your record reviews, I was quite surprised at the review and

Down Beat

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Don Hill

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DOWN BEAT "Certainly the most thrilling group ever to appear on stage — for reasons musical as well as emotional."

METRONOME "The style of the band is usually between Herman and Basie."

JAZZ TODAY "An amazing big band sound and fire for kids of high school age."

VARIETY "Their performance was probably the high point of the entire festival."

CUE "A smash hit at the Festival . . . received a standing ovation."

NEWSDAY "The band received plaudits, good citizenship rating, and world-wide recognition as result of Voice of America broadcast."

JOURNAL AMERICAN "Wham! The Dalers ripped into a rollicking big band exercise in the finest Herman-Kenton-Basie tradition."

THE SATURDAY REVIEW "Music to my ears . . . A revelation . . . played professional scores with authority, precision, good intonation and healthy zest."

BOSTON SUNDAY REVIEW "One of the truly incredible orchestras of contemporary jazz. Sounded like Basie, Gillespie, Ellington, Kenton."

THE NEW YORKER "Astonishing . . . ran through their numbers with an ardor, precision and barefoot bounce that were irresistible."

MORRISTOWN DAILY

RECORD "Fantastic . . . made adult musicians turn pale, critics flipped, and the audience went wild."

MELODY MAKER, London, England "My eyes popped like chapel hat pegs" writes Steve Rose, when he played the "Dalers" record.

★ ★ ★

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PREFERRED BAND INSTRUMENTS FOR
OVER HALF A CENTURY

five-star rating of the Louis Armstrong biography on Decca records (*Satchmo*, Oct. 3).

With due respect to that great jazz personality, Satch, and the reviewer, it would take quite a stretch of the imagination to give the album five stars, even with Louis' blowing.

His narration does not come off nearly as well as, say, Bing Crosby's (in his autobiography, also on Decca). The Louis captured on these records is not the finest to be sure. Save for Ed Hall, flashes of Trummy Young, and the sides that featured Teagarden and Catlett, the accompaniment was less than good (certainly Barrett Deems is the poorest of professional jazz drummers). And Velma does not enhance the album either.

For my money, and if I were buying twenty dollars of Louis Armstrong, a better investment would be one of the golden era series on Columbia, one of the *Satchmo at Symphony Hall* albums on Decca, possibly the Town Hall concert on RCA Victor, and the W. C. Handy album on Columbia.

Robert Naujoks

Lotza Thanks . . .

To the Editor:

I want to thank you for the review of our record *Original Dixieland Jazz in Hi-Fi*, ABC-Paramount #184.

After reading Dom Cerulli's review I felt there were some points that should be explained.

The opening statement, "This was a monumental labor of love," was correct. The fact that you were "unable to see the point at all" is regrettable.

February, 1957, marked the 40th anniversary of the first jazz recording. Also the first recording by the ODJB. This album was meant to commemorate this 40th anniversary.

Many of the people who have purchased this record and those who will buy it have never heard the ODJB and probably wouldn't get much out of the original records anyway because of the limited recording facilities at that time. Through this record we hope to demonstrate to the public and musicians alike that, after 40 years of musical progress, the music played by the ODJB is just as valid as today.

The statement, "Creatively, this is a cipher," startled me. This record was never intended to be "creative" on the part of the musicians who recorded it; we humbly and sincerely attempted to re-incarnate this music as the ODJB played it.

Over the years, the recordings of the ODJB have been consistently derided. We hope through our efforts on this recording, to prove that Dixieland jazz, as played by the ODJB in 1917-1918, has never been improved upon.

Cerulli will come to realize after continued listening that these tunes never lose their appeal or spontaneity.

As Brian Rust said, "Music like this can never die; it contains in its elements the seed of eternal life in art."

Gerry F. Phillips
Don Fowler

Brignola Please . . .

To the Editor:

In the interest of clarity and for the benefit of the party concerned,

Ithaca, N. Y.

the new baritone-alto saxophone star with the Reese Markewich Quintet spells his last name Brignola, not Briglia or even Briguola. Since I know that *Down Beat* likes to present the facts, a little thing like a misspelled name shouldn't be put against your record.

Glad to see that others (including Leonard Feather and Dom Cerulli) think as highly of Nick's musical ability as we at Cornell, Ithaca college, and all points upstate do, and if anyone wonders what the noise is all about I suggest that they purchase a copy of the group's first record release. If the date came off nearly as well as the group sounds in person then you'll see why Leonard Feather's criticism is so positively valid.

Sam D'Amico, Treasurer
Cornell Rhythm Club

Of Fiends And Swine . . .

Roseville, Calif.

To the Editor:

On Sept. 4 of this year, I went to the California State fair in Sacramento to see in person two jazz greats, Woody Herman and Bill Harris. With Herman was his famous Third Herd, and while it was nowhere as great as the Herman First Herd of more than a decade ago, which featured the lyrical and powerful trumpet of the late Sonny Berman, it was a very fine band, with a pleasant and powerful sound and some exciting new ideas.

The Herd was tremendous as it swung through a medley of old Herman hits as *Caledonia*, and a full arrangement of such classics as *Bijou* and *Apple Honey*. Also on the delightful program was featured some tasty drum work by Karl Kiffe, and an interesting arrangement of *Lullabye of Birdland*.

Herman was great, as always, as he became a four-way threat—singer, saxophonist, clarinetist, and master of ceremonies. Perhaps the most moving thing that night was the playing of the ace trombonist, Bill Harris. His playing was a real musical distinction, as he blew his famous solo on *Bijou*, and gave a thrilling sample of why he was the No. 1 jazz trombone player in the *Down Beat* rating for 10 years. Harris has lost some of his wonderful sound of yesteryear, but his conception and masterful precision is still there, and he still can contribute a moving and beautifully executed solo.

Although Herman and his Herd were great, his talent and theirs was wasted on a crowd such as this. Approximately 1,500 people saw him in a place large enough to seat 5,000 or more, and of this group there were only about 150 people or 10 percent of the crowd who really understood and appreciated Herman. The rest of the people were too engrossed in talking and laughing, and drinking beer, and devouring hot dogs as fast as they could, to be interested in Herman.

What few people there were left who did enjoy Herman were looked upon as "terrible fiends" as they applauded for the show and asked the people in front and back of them to be quiet so they could hear the music. I and a handful of other "terrible fiends" took home the warm message of jazz that night . . . The rest of the people took home nothing. . .

Bob Knight

Farmingdale's Talented Teenagers

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Farmingdale High School Jazz
Band showing the All-Holton Brass Section.



The Men Who KNOW Brass—Buy Holton!

Band Director Marshall R. Brown's amazing Farmingdale High School Jazz Band, The Dalers, scored a sensational hit in this year's annual Newport Jazz Festival. On the same program with the greats in the jazz world, the kids, averaging 14 years of age, more than lived up to the plaudits of leading music magazines and newspapers given them over the past two years. They were definitely the high spot in the whole show.

Organized in 1952, from members of Farmingdale's High School Band and Orchestra, The Dalers made their television debut in 1955 on Dave Garroway's show. Later they achieved world-wide acclaim on the Voice of America programs, and have since cut several record albums. The standing ovation that greeted them at the Festival made history.



Miracle-Maker Marshall R. Brown, Farmingdale's band director, is a professional musician and arranger. A composer of more than 200 popular songs, member of ASCAP, and holder of Bachelor of Science Degree from New York University and a Master of Arts Degree from Columbia, both of these with majors in Music. Mr. Brown organized The Dalers in 1952 because standard high school band repertory "was neglecting the most important native music we Americans have."

Holton is proud that their Band Instruments, artist-designed, are playing so large a part in the heartwarming success of Farmingdale High School's Jazz Band. Holtons are also used in their concert and marching bands at all grade levels.



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OVER HALF A CENTURY



Farmingdale High School Band, Farmingdale, L. I., New York
Directed and taught by Marshall R. Brown

November 14, 1957

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NEW YORK

JAZZ: Pianist Ken Kersey, well on the road to recovery from his recent illness, rejoined Sol Yaged's group at the Metropole. Bass man Gene Ramey, a veteran of the Jay McShann and Count Basie bands among others, also joined the Yaged group... W. C. Handy will be given a testimonial dinner on his 84th birthday in November... When Count Basie reforms his band, trumpeter Reunald Jones and sax man Bill Graham will be among the missing... Hal McKusick did some work with Dizzy Gillespie's band, and is readying a new group to take into Birdland. He is enthusiastic about The Sharecroppers, a five-part suite written for the group by Bobby Scott... Miles Davis will tour Europe soon... Marian McPartland's trio was the rhythm section for the Jimmy McPartland-Bud Freeman group at Jazz City an early October weekend. Jimmy, Bud, and Vic Dickenson returned the compliment by appearing at the Hickory House on Marian's opening night to wail on Royal Garden Blues with her, accompanied by bassist Tommy Potter and drummer Gus Johnson... Leonard Feather's Encyclopedia of Jazz and the Yearbook of Jazz are being published as a two-volume set. The Encyclopedia has gone into its fourth printing... Decca plans a rerelease LP of the Lionel Hampton band, featuring such sidemen as Charlie Mingus and Fats Navarro... Anita O'Day set a new attendance record at the Village Vanguard when she packed in 240 persons. Anita and the Bill Evans quartet were set to split a three-day weekend at the Cork and Bib late in October.



Handy

Joe Termini, owner of the Five Spot, rigged a birthday celebration for Thelonious Monk, and Oscar Pettiford showed up to MC the impromptu party. Every patron got a piece of Monk's cake. Mal Waldron's trio, with bassist Peck Morrison and drummer Al Harewood, filling in Monday night at the Five Spot... Duke Ellington and his band broke through the Miami Beach barrier. They'll play two weeks with Tony Bennett at the new Hotel Americana... Horace Silver, with Art Farmer and Clifford Jordan, set for a week at the 2011 club, Washington, D. C., before opening Nov. 5 at Small's Paradise in New York... Across the river in Newark, N. J., Gil Blum's Sugar Hill started a regular jazz policy. Julian (Cannonball) Adderley's group and Horace Silver's quintet played recent weekends, with Art Blakey and the Jazz Messengers scheduled for a mid-October weekend... Sonny Rollins was scheduled to unveil his new quintet at the Village Vanguard, Oct. 15. Donald Byrd on trumpet and Roy Haynes on drums were set at presstime... Monday nights are jazz concert nights with Billy Butterfield's group at Jazz City... Nat Hentoff and Whitney Balliett, New Yorker's regular jazz writer, picked the talent and format for the CBS-TV Sounds of Jazz show, due Dec. 8 from 5 to 6 p.m. (EST), and featuring Count Basie. Jimmy Rushing, Coleman Hawkins, Lester Young, Big Bill Broonzy, Roy Eldridge, Doc Cheatham, Pee Wee Russell, Red Allen, the Jimmy Giuffre 3, and others... Jimmy DePriest's wailing big band was set to present a concert at Urbine auditorium, Philadelphia, for the United Fund. The DePriest quintet was slated to appear in a Harvey Hosten memorial concert at the Red Hill Inn, where Hosten established the jazz policy and promoted jazz.

Bob Altshuler, promotion-publicity man for Prestige records, moved to Riverside in the same job. Esmond Edwards succeeded Altshuler at Prestige... Bill Stegmeyer is doing the book for Billy Butterfield's big band, set to play college dates... Bob Wilber left the band at Eddie Condon's to join Bobby Hackett's group at the Voyager room in the Henry Hudson hotel, replacing Tom Gwaltney. Ed Hall's brother, Herb, succeeded Wilber in the Condon clarinet chair... Miles Davis and Roy Eldridge shared the bandstand at Cafe Bohemia two nights during mid-October. Phil and Quill (Woods and Gene) set to bring the quintet into the club for 10 days in late October... Carnegie Hall is the site for the start of a concert tour, Nov. 2, featuring Miles Davis' group, Helen Merrill, the Chico Hamilton quin-

(Continued on Page 44)

music news

Down Beat November 14, 1957

Vol. 24, No. 23

U.S.A. EAST

On A Small Scale

Minus the usual opening night hoopla, a jazz club quietly opened and struggled for life on New York's far west side.

The Half Note, with Randy Weston's trio supplying the music, survived a completely untouted first week, then began to build.

The spot, a smallish room, decorated with modern jazz abstractions, is the brainchild of maybe the youngest club owner in the business: 24-year-old Mike Canterino.

The club has a double life. By day it is an Italian restaurant, over whose kitchen Mike's mother presides. At night, the lasagna and spaghetti give way to drinks and jazz.

One note which may attract some of the jaded jazz buffs from the plushier mid-town spots: Canterino has installed a menu of hero sandwiches, ranging from the traditional (sausage) to the cool one (cold cuts).

Dr. Brown Soon

Early in October, Marshall Brown, director of the Farmingdale high school jazz band, made the decision which will quite likely shape the course of his professional life.

He submitted his resignation as Farmingdale band director.

Brown admitted the decision was a tough one to make. Under his leadership, the Farmingdale band had attained national honors (*Down Beat*, Oct. 3), and 14-year-old altoist Andy Marsala had blossomed into what most critics termed a budding significant artist on his instrument.

But Brown hasn't given up his dream of helping to install American jazz as a regular part of the music programs in the nation's high schools.

"In order to approach from a higher level of understanding and authority the problems of teaching the appreciation and the techniques of playing jazz, I shall spend the next year in working at Columbia university on my doctorate in music education," he said.

With the doctorate in hand, and with the higher positions in a city or state school system thus available to him, Brown hoped to pick up in 1958 where he left off in mid-October: teaching jazz to high schoolers.

One heartening note: Brown said his successor "will include jazz appreciation and performance-techniques in his courses" at Farmingdale.

Final Bar

Jazz lost a friend and enthusiastic patron late in September when Harvey Husten suffered a post-operative brain clot and died.

The 32-year-old program director of WKDN, Camden, N. J., was pro-

ducer of the jazz attractions at the Red Hill Inn, in nearby Pennsauken, N. J. A segment of his productions were aired on Mutual's Bandstand U.S.A., and the talent which played the room ranged from small groups through big bands. Nearly every jazz artist of consequence had appeared at the spot.

His radio program, *Harvey's House*, a daily hour-long modern jazz show, had built a large following in the southern New Jersey-Philadelphia area. In addition, Husten had been *Down Beat's* Philadelphia correspondent, and an instructor in jazz at the Philadelphia Junto school.

Husten was a native of Troy, N. Y., and a Phi Beta Kappa graduate of Cornell university. He leaves his wife, Carol; and two children, Amy and Larry.

Two tributes were paid to the late manager of the Red Hill Inn within three days recently, two weeks after Harvey's untimely death.

The Dave Brubeck quartet opened a three-day date at the Red Hill the day after Husten died. Brubeck played a *Blues for Harvey* at a concert in Trenton, N. J., Oct. 11.

Two days later, a number of jazz stars appeared in a Sunday afternoon memorial concert at the Red Hill. Erroll Garner, booked into the club by Harvey before his death, headed the bill. Also scheduled to appear were Gerry Mulligan, Don Elli-

ott, Billy Taylor, Cannonball Adderley, Beverly Kenney, Oscar Pettiford, Phineas Newborn, Helen Merrill, Leonard Feather, and Charlie Mingus. Most of them appeared at the Red Hill since Harvey took it over last year.

A group of Philadelphia disc jockeys hope to set up a scholarship in Harvey's name at either Philadelphia's Curtis Institute or at Juilliard School of Music in New York.

One touching note: The ad heralding Garner's appearance at the Red Hill billed the appearance as "Harvey Husten's Jazz in Jersey."

Owner Joe DeLuca plans to continue the booking of jazz names into the club.

The Word Spreads

In the unlikely spot of Fort Bragg, a jazz club opened and started to swing in mid-October.

The 82d division airborne officer's club contracted with pianist Dave Blume, a summer student at the Lenox School of Jazz, to bring in his quintet for Tuesday night concerts and Sunday afternoon sessions. Once the format is established, the club management plans to bring in other groups, and possibly name groups appearing or passing near the Fayetteville, N. C., area.

In addition, Blume, who has been teaching his combo members what he learned at the School of Jazz, reported



Gerry Mulligan took advantage of his vacation in Bermuda to stage that island's first jazz concert. Among those involved in the concert, the proceeds of which went to local charities, were (left to right): Bill Keleher, drums; Mulligan; comedian Ralph Michele, and radio Bermuda disc jockey Dick Varney.

that a Fayetteville intown club may take a chance on establishing a jazz policy. If it does, it will mark the emergence of something new to the area: paid modern jazz, an unusual commodity for the area.

Oddly enough, the Fort Bragg club was opened in the bachelor officer's plaza . . . known on the reserve as the BOP area.

Sampson Delighted

Jazz has come to radio in Washington, D. C.

Paul Sampson, Washington correspondent for *Down Beat*, has initiated a weekly Saturday night series on station WGMS, from 11 p.m. to midnight. The program, titled *Jazz in Review*, will be beamed on AM and FM.

Sampson, a jazz fan for 15 years, has been writing a weekly jazz column for the *Washington Post and Times Herald* for three-and-a-half years. He is delighted to restore jazz to WGMS, which has not had a jazz show for six years.

Sampson told *Down Beat*, "I think the program represents an important advance for jazz, because it is recognized as worthy of serious presentation by Washington's leading music station. This won't be another 'disc jockey show', although I have nothing against jockeys, but more like a review column on the air, with a definite theme and critical and analytical comments on the records."

Dizzy Talks Turkey

When Jose E. Homem de Mello enrolled in the School of Jazz at Lenox, Mass., last summer, he came as a musician and as a jazz columnist for his home town paper, *Folha da Noite*, Sao Paulo, Brazil.

Early in October, he contacted one of his instructors and fired the questions. Dizzy Gillespie supplied the answers.

Q: "Of all the bands you have seen in your lifetime, which do you think swung the most?"

A: "The Savoy Sultans."

Q: "When you began your career, which trumpet player was your idol . . . the one who influenced you most?"

A: "Roy Eldridge."

Q: "What do you think is the meaning of the word 'progressive' in jazz?"

A: "I never use it."

Q: "What would you like to say about Charlie Parker?"

A: "He was the great force in jazz, until now."

Q: "If it was possible to lead a sextet of the greatest jazz musicians of all time, which five would you choose?"

A: "Charlie Parker, Charlie Christian, Jimmy Blanton, Sid Catlett, and Oscar Peterson."

Q: "Do you agree with the current thought that there are too many jazz festivals?"

A: "Yes!"

U.S.A. MIDWEST

The First Ten Years

Ten years is a long time to own a jazz club.

Ask any of the ex-jazz club owners. Yet that's the record of Chicago's Frank Holzfeind, who celebrates the



Bob Yorke, new chief of west coast a&R and sales promotion for RCA Victor, was introduced to some of his Victor cohorts at a recent party. Shown here are Henri Rene, Shorty Rogers, Lou Levy, and Yorke.

10th anniversary of his Blue Note, the city's Gibraltar of jazz, on Nov. 13.

The longevity of the club, to a large degree, is the result of Holzfeind's devotion to jazz, its people and sounds.

In speaking of his role as jazz club owner, Holzfeind told *Down Beat*, "It's made my life happy. It has filled my life as no other occupation could do. The next thing to being a great artist is to have the kind of vicarious thrill I've been getting for the past 10 years," he said.

"I have created a listening post and have been helpful in developing talent," he said. "I gave some groups their first respectable showcase and I'll continue to do so as long as I can."

The Blue Note has not been a non-profit operation, Holzfeind said, but at times it's seemed to be.

"It's impossible to do more than make a living because there isn't enough of a spread between expenses and income. I must work 16 hours a day just to keep the place solvent," he noted.

"I don't know how I've lasted for 10 years, but I have. I've always felt that if I contributed my work, cut expenses to the bone, and obtained the best available groups, I could exist. And now I have the experience factor that other club owners don't have. I know what a group can make in my club," he added.

During the Blue Note's existence in two downtown locations, almost every major jazz attraction has appeared at the club. For years the only significant big band residence in the city, the Blue Note has spotlighted established and new groups and singers, as well.

A reflection of the diversified bookings Holzfeind has made can be seen in the array of performers who have appeared recently and are scheduled to appear soon. The list includes the bands of Maynard Ferguson, Woody Herman, Count Basie, Stan Kenton, Duke Ellington, Charlie Barnett, and Johnny Richards, groups headed by George Shearing, Bobby Hackett, Leon Sash, Shelly Manne, Dave Brubeck, Erroll Garner, and Oscar Peterson, and singers Carmen McRae and Sarah Vaughan.

Chicago Style Spectaculars

Chicago television station WGN-TV, quietly maturing under the intelligent leadership of general manager Ward

Quaal, has become more than an outlet for Cubs and White Sox baseball games.

The station has manifested an interest in music of quality.

Highlighting this interest is the station's *Hour of Music* series, now in its seventh season on WGN-TV. This season, however, the program, which has featured the Chicago Symphony orchestra, has been expanded to include jazz, opera, folk singing, and pop concerts.

As a part of the weekly series, one program each month will be devoted to an aspect of American music.

The Duke Ellington orchestra will present a jazz concert on Nov. 25 at 8:30 p.m.

Arthur Fiedler, conductor of the Boston "Pops" orchestra, will direct the Chicago symphony in a pop concert at 8 p.m. on Dec. 17.

The Jan. 13-8 p.m. show will feature Mahalia Jackson and her ensemble, Richard Dyer-Bennett, and the Weavers in a program of folk music and spirituals.

Eugene Ormandy, conductor of the Philadelphia orchestra, will direct the Chicago symphony on the Feb. 18 show, with violinist Tossy Spivakovsky as soloist.

The March 24 program will feature an array of opera stars, including Frances Yeend, Regina Resnick, and Brian Sullivan, with Joseph Rosenstock conducting the Chicago symphony.

The regular series, which closes April 15, continues to feature the Chicago symphony, directed by Dr. Fritz Reiner. One indication of the series success is the confidence in it expressed by the sponsor, Chicago Title and Trust Co., which has sponsored the show for 12 years, the first six on radio and the last six on television.

Jazz Goes to Jail

Joe Williams sang the blues and the audience understood.

The scene was the Cook county jail, Chicago, where, in early October, several hundred inmates gathered to hear a jazz concert. It was one of that institution's rare moments of recreation.

The concert, fourth in a series of jazz programs for inmates, was organized and presented by disc jockey Daddy-O Daylie. Included in the program were Williams, on leave from the vacationing Count Basie band, the Ramsey Lewis trio, the MJT plus 3, vocalist Betty Carter, and comedian Red Fox.

The afternoon outdoor concert received the endorsement of jail officials, including the Rev. James Jones, Protestant chaplain, who has devoted a good deal of time to the preparation of such programs.

U.S.A. WEST

A Reminder To Petrillo

When the Musicians' Committee For Integration was formed within Los Angeles' Local 47 (*Down Beat*, June 27) chairman Marl Young indicated his group meant business. Early this month, in a message to AFM president James C. Petrillo, the committee clearly showed it is out to get results, and as quickly as possible.

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Driving briskly to the point, the message referred to the anti-segregation resolution introduced by Local 47 at the AFM convention in June. Reminding Petrillo that he had ignored in his remarks to the delegates that section of the resolution dealing with the abolition of membership restrictions based on race, the message stated "...we feel that a statement from you at this time (on the matter) is to be desired, in that three months have elapsed since the convention."

Pointing out that "...local laws or practices which enforce an additional (membership) qualification based on race, religion, color, or national origin are illegal, because, in effect, they would be in conflict with the national by-laws," the integration committee requested that Petrillo take the following action:

"Inform all locals that: 1) On and after Nov. 1, 1957, local membership requirements or restrictions based on race, creed, color, religion or national origin will be invalid; 2) If a traveling musician works in a jurisdiction where there are two locals, the traveling musician may deposit his traveling credentials in the local of his choice; 3) If a member moves to a jurisdiction where there are two locals, such member may deposit his transfer in the local of his choice; and 4) Any member who belongs to one of two segregated locals (in a jurisdiction where there are two locals) may join the other local in his jurisdiction by offering to such local that local's existing admission fee. Such member shall not be required to take any examination in order to gain admission to such local."

Over the signature of chairman Young, who is a member of Local 47's board of directors, appeared the names of co-signers Nat Cole, Benny Carter, Wild Bill Davis, Gerald Wilson, Buddy Collette, Bill Douglass, John Anderson, Joe Comfort, Red Callender, John Ewing, Jewell Grant, Ernie Freeman, Curtis Counce, and Gerald Wiggins.

Tale Of Two Cities

When the Composers and Lyricists Guild of America holds its annual meeting Nov. 11 it will be to unfold an electoral tale of two cities as the membership installs 14 new board members simultaneously in Los Angeles and New York.

According to composer Leith Stevens, president of the far-flung organization which includes the majority of composers and lyricists active in the music business, western members will install 10 and eastern members four representatives in the various fields of musical activity.

Western membership was balloting at presstime on candidates Jeff Alexander, Irving Gertz, Leigh Harline, Albert Harris, and Paul Mertz, screen; Basil Adlam, Warren Barker, Wilbur Hatch, Edward Plumb, Rudy Schragger, Walter Schumann, Fred Steiner, and Stanley Wilson, radio and television; Mack David, Gene de Paul, Ralph Freed, and Arthur Hamilton, songs; Benny Carter or Dom Frontiere, specialized composition.

East coasters, meanwhile, were filing for Paul Creston or Gene von Halberg, radio and television; Rudy



Down Beat's John Tynan recently presented singer Alice Lon and band-leader Lawrence Welk with the plaques they won in the poll of the National Ballroom Operators of America, conducted by this publication. Miss Lon was named *Best Dance Band Singer* and Welk's band was named *Best Dance Band*.

de Saxe or Winston Sharples, screen; Ray Charles or Morris Mamorsky, song; and Lehman Engel or David Terry, specialized composition.

BANDOM AT RANDOM

Benny Rides Again

With trombonist Urbie Green out front, the Benny Goodman band swung into action in mid-October.

Personnel was not finally set as the band broke in on a couple of one-nighters in Tennessee and Kentucky. Rehearsals were intense, with one musician reporting that as things began to shape up, he found he was working harder than he had ever worked with any band, but getting results.

The 15-piece band may be led by Goodman on some dates, probably in the New York area, but that was not set at presstime. A new vocalist, Gloria Hudson, was also set to travel with the band.

Among the chairs set were Doug Mettome, George Esposito, and Paul Perman, trumpets; Hal Rood and Bill Belrose, trombones; Rolf Kuhn, Dick Hafer, Danny Derasmo, Art Rounanis, and Vin Ferrero, reeds; John Bunch, piano; LeRoy Burns, drums; Ralph Pat, guitar; Al Quigliano, bass.

The bulk of the music is the old Goodman book, but new scores have been added.

RECORDS-TAPES

Southern Comforted

Coming of age of independent record companies was once more thrown into sharp relief last month when Morris Levy's Roulette Records snared yet another name recording artist, Jeri Southern.

The singer-pianist ankleed Decca after six years to sign a two-year exclusive contract with Roulette under which she is to record three LP albums and a half-dozen singles per year. Her Decca pact expires Dec. 5 before which the major is expected to release her latest album and a single from the unreleased film, *The Big Beat*, in which she appears.

According to Miss Southern's man-

ager, Harold Jovien, primary reason for leaving Decca stems from long dissatisfaction with that label's promotional support of her records.

"In the six years Jeri was with Decca," Jovien told *Down Beat*, "this lack of promotional support was a constant thorn in our sides. In the last four or five months, however, Milt Gabler personally strove to correct this. But by then it was too late; Jeri had made up her mind to leave."

Mercury Is Stereo

As more and more companies stepped up release of stereo tapes, Mercury came out with an impressive array of classical and pop-jazz tapes geared to the quality of its hi-fi sound.

With a healthy start already in the catalog, Mercury pumped some attractive items into the October release schedule, aimed at hitting the lucrative Christmas market.

In the classical field, releases included Antal Dorati conducting the Minneapolis Symphony Orchestra in Borodin's *Polovetsian Dances* and Tchaikovsky's *Capriccio Italian*; Paul Paray and the Detroit Symphony in Debussy's *Iberia*, and *Prelude to the Afternoon of a Faun*; Howard Hanson with the Eastman-Kodak Orchestra and Gershwin's *Concerto in F*, featuring pianist Eugene List; Yehudi Menuhin performing Bela Bartok's *Violin Concerto* with the Minneapolis Symphony; and the Halle Orchestra, conducted by Sir John Barbirolli, with Elgar's *Enigma Variations*.

Pop packages included Sarah Vaughan and Billy Eckstine's first Mercury release together, *The Beat of Irving Berlin*; Pete Rugolo's *Brass in Hi-Fi*; and a Patti Page package with Rugolo's orchestra. For the strictly sound fans, there was a release titled *500 Miles to Glory*: the 1957 Indianapolis Speedway Race.

Among stereo tapes in the initial release were *Great Songs from Hit Shows*, with Sarah Vaughan; and *Music for Hi-Fi Bugs*, by Pete Rugolo and his orchestra.

The Real Long Ones

With its November release of jazz LPs, Prestige shipped three history-making discs.

They were marked to be played at 16 $\frac{2}{3}$ rpm, and each contained the musical content of a full standard 33 $\frac{1}{3}$ rpm, 12-inch LP on one side of the record. The two-LP for one was priced at \$7.98.

Initial release in the slower-speed, longer-play line consisted of *Concorde*: with one side by the Modern Jazz Quartet, and the other by the Milt Jackson quartet (Horace Silver replacing John Lewis); Miles Davis and the *Modern Jazz Giants*, with tracks including such personnel as Thelonious Monk, Jackson, Silver, Kenny Clarke, Sonny Rollins, and others; and *Trombone By Three*, featuring the work of J. J. Johnson, Kai Winding, and Benny Green.

Although the first release consisted of recouped previously-issued jazz, subsequent releases would be of new material as public acceptance of the new speed grows. The longer-play recordings, averaging 40 minutes a 12-inch side, will also be issued by Vox, with the bulk of that material in the company's classical and special field.

Ruby Braff

By Don Gold

THIS RUBY HAS considerable lustre.

His name is Braff and he plays trumpet.

Without benefit of extensive formal training on his instrument, Ruby Braff has found an enviable position in the jazz society. He has done so without compromising his dual interest in traditional and modern approaches to jazz.

Born in Boston in 1927, Braff has fostered an infinite admiration for Louis Armstrong throughout his career. He maintains equal concern, however, for the recordings of Armstrong's Hot Five and those of Miles Davis.

In recent years, Braff has participated in record sessions with such artists as Mel Powell, Urbie Green, Jack Teagarden, Benny Goodman, Buck Clayton, Bud Freeman, Ellis Larkins, Teddi King, and Lee Wiley. He has worked with such jazz figures as Pee Wee Russell, Freeman Green, Edmond Hall, and Joe Sullivan.

Braff has satisfied Newport Jazz Festival audiences in 1954 and 1957. He appeared at the Brandeis university jazz seminar in 1953. He maintains a vital interest in the past, present, and future of jazz.

"One of the most individualistic of jazzmen, Braff, is willing to be quoted on a variety of subjects, from Edith Piaf to instant coffee. The following quotes, then, represent some of Braff's opinions. They are intended to provide a *Cross Section* of Ruby Braff, who is more than a trumpet player.

BRIDGE: "I've never learned how to play it. My games are *War* and *Casino*."

SCOTCH PLAID: "Yah. I wouldn't want to wear a suit of it, though."

EDITH PIAF: "She's got something, but I don't know what it is."

EAR MUFFS: "Wonderful things. I only wish I had the nerve to wear them during those cold winter months."

TALCUM POWDER: "The only thing I can think of are body complexes."

JELLY ROLL MORTON: "Dogma."

RECORD COLLECTING: "People who collect records are character collectors as well. Actually, it is a good thing to do, if the motivation is to listen to music."

PIPE-SMOKING: "Nat Hentoff is the only thing I can think of when I think of pipe-smoking."

TELEVISION QUIZ SHOWS: "Sickening. First, no one knows how many of them are fixed, so a certain amount of tension is lost for me. And, those hideous amounts of money!"

BILLY BUTTERFIELD: "Wonderful, won-

derful . . . a disciplined virtuoso. And a great person, too."

THE AMERICAN LEGION: "A very fanatical thing. They're too strong about their scenes, I think."

HOT CHOCOLATE: "It brings winter-time to mind, coming in from the cold. For me, it's better than coffee. At least you're getting milk."

MOONDOG: "A gimmick, a novelty. I don't think he has much to say."

PORK CHOPS: "Trichinosis is the only thing that comes to mind. I have the horrors about them."

GALLUP POLLS: "The main concern for me is their accuracy, which I tend to question."

SIGMUND ROMBERG: "He wrote some beautiful music. It has much romanticism to it, something that's missing from much of the music today. That's a serious indictment, but it's very true."

LUCILLE BALL AND DESI ARNAZ: "I've never watched them on television. I always make a point of turning the dial."

EDDIE CANTOR: "A very great talent. Good time, good feel, good ear. He has more of a feeling for jazz than most people who call themselves jazz players."

GENE AUTRY: "I can't muster up any thought, to be quite honest."

SHIRLEY TEMPLE: "You know, that little girl seemed to have a little talent. But she got by primarily on charm."

POGO: "I think it's a very wonderful comic strip, a very wonderful one."

JENNIFER JONES: "Talent, talent. She seems to have a feel for what she's doing. She's impressed many powerfully thinking people."

LASAGNA: "The greatest. I've got big eyes for it."

PLAYBOY MAGAZINE: "A nice little magazine. But somehow, it's a trifle oversophisticated."

CHICAGO: "Windy and filthy and full of hoodlums and bookmakers. A most distressing name is Chicago."

ICE HOCKEY: "A very dangerous game. They should eliminate it. And they should eliminate boxing, too."

LEGALIZED GAMBLING: "There's much pro and con on this subject. Gambling can get to be a sick thing. It can turn people into dogs."

BALLROOMS: "I never go to them, but it is a pleasure to play in them, because of the acoustics, which usually are marvelous."

NEW ORLEANS: "I can only think of the warm things, like Louis. New Orleans will always mean Louis to me."

HERSHEY BARS: "Oh, well, gum recession is one problem. And to me it feels horrible to munch them. They



need more nuts to break up that chocolate thing."

APPLE PANCAKES: "Ah . . . the Waldorf."

ACADEMY AWARDS: "They're really quite wonderful, because people need nothing more than they need encouragement. It would be wrong to dismiss them."

SUGAR RAY ROBINSON: "A fine artist and a great dancer. He's a wonderful artist in all his work. And he's so consistent, he makes you feel like such an imbecile."

INSTANT COFFEE: "Very handy and practical thing. I use it."

BEN HOGAN: "I know he's supposed to be the end in his field."

Father O'Connor

There's A Place In Jazz
For Religious Leaders
Of All Types, He Says

By Dom Cerulli

AT THE BOSTON ARTS FESTIVAL two years ago, a slim, white-haired priest mounted the stage to a growing ovation from the audience assembled for the annual Festival jazz night.

As he began to speak about the artists on the program and about jazz, one audience member looked around bewildered.

"What's a man of the cloth doing here?" was his question. "This isn't a religious gathering."

That is the question which constantly faces Rev. Norman J. O'Connor, Paulist priest and noted spokesman on and for jazz.

For, being a Catholic priest with a life dedicated to the church and its members, and as a Paulist Father aiding converts in their search for meaning and direction in life, Father O'Connor treads a tight line of divided public opinion.

"You get it from both sides," he says with a trace of the often impish smile, as much a part of him as his prematurely white hair.

"ON ONE SIDE, the extremist Catholic may denounce you for being associated with something worldly or exotic or erotic or what-have-you. And on the other hand, there is the old-style Protestant who is reluctant to accept you for anything because you are a Catholic priest.

"I can say, though, that most people accept you in the role you're doing: as a speaker on a subject they're interested in."

Is there a place for a Catholic priest in jazz?

"There is a place in jazz for religious leaders of all types," Father O'Connor says earnestly. "In my experience, there has never been anything to prove embarrassing to me or contrary to what I represent.

"Jazz musicians are people with problems like other people, plus a few peculiar to their profession.

"And there is always this one thing I notice about musicians: they are on the watch for situations which could

be embarrassing, and they steer you away from them."

THE NEED for a religious presence in jazz appears twofold. The fact that Father O'Connor, Rev. Alvin Kershaw (the Protestant clergyman of the \$64,000 Question TV fame), and a growing group of religious leaders have associated themselves with jazz through active participation—or at least open interest in it—brings a decided dignity to jazz, as well as a stabilizing influence to the people on the scene.

There are times in the life of every man, whether he is a jazz musician or a president or a white-collar worker or a tycoon, when the weight of his personal problems must be shared with someone who can offer sympathy, some analysis of the situation, and a logical route to follow out of the confusion. This type of counsel is part of the every-day life of all religious leaders.

Father O'Connor, no exception outside the field of jazz, has been of constant service to musicians in the Boston area and those who pass through Boston.

"I've been able to refer and recommend musicians to people with whom they'd never otherwise have any contact. This wouldn't have been possible without my connection with jazz. These problems ranged from finding physicians to psychiatrists to bank loans, and many more."

REGARDLESS of a musician's religious affiliation, Father O'Connor has offered constructive and active help to jazz men with problems. This aid also extends to the families of musicians.

Often, over several cups of coffee in the Copley Square hotel coffee shop, next door to Storyville, a couple plagued by the jazzman's perennial problem of life on the road can find new dimensions to their life and a way to make their problem work to strengthen their marriage. Or a troubled jazzman or jazz fan can share his problem and, by probing more deeply into himself, gain new perspective on it and on its solution.

Musicians don't politely accept him

as part of the scene in Boston. They realize that his interest in jazz goes deeper than merely appreciation.

Part of the secret of his almost immediate acceptance lies in the disarming, often genuinely personal questions with which he will open a conversation.

Such questions as, "Are you saving any money? Heard from your folks lately? Do you have any brothers or sisters," may often cause a musician to do a double-take, but they also imply that a genuine interest exists in him as an individual.

ONE OF THE DIRECT results of such initial conversational gambits is that generally the musician is immediately placed at ease, and the talk quickly gets into his music, quite often on a plane at which it has rarely been discussed with fans before.

Out of these conversations may come subjects for Father O'Connor's jazz column in the Boston Globe every other Sunday, or interesting background for the listeners to his two radio shows and the viewers of his weekly TV show, or the members of the Teen-Age Jazz club of Boston, to whom he lectures once a month.

Father O'Connor's scope as a jazz spokesman is wide. He is careful to be sure that no matter how pressing and far-flung his activities are in jazz, they never interfere with the religious work to which he has dedicated his life.

He is first, foremost, and at all times, a Catholic priest.

If his activities in jazz are many, it is because he gives of himself and his free time to work in the field of jazz.

A TYPICAL DAY for Father O'Connor generally begins about 6 a.m., when he awakens in his quarters at the parish house across the street from St. Ann's church in Boston's Back Bay. He celebrates a Mass every morning, alternating at St. Ann's church and the Boston university chapel on the campus.

As his day progresses, he may have classes to teach in history and philosophy at Boston university, or adminis-



trative work to do for the Newman club at the school.

As chaplain of the B. U. Newman club, he directs the activities of some 6,000 student members. He is the counselor of all Catholic students on campus. The Newman club is an organization on a non-Catholic campus which satisfies the social, intellectual, and religious needs of the Catholic student.

He also conducts four or five retreats in the course of a semester. A retreat generally consists of spending a few days away from the city and the cares of city. They are days spent in silence, while the director presents special conferences on the needs of students, on the development of intellectual life, relations with parents, the problems of maturity. The B.U. Newman club retreats are held at the Sargent camp, Peterboro, N. H., or at Osgood Hill, Andover, Mass.

IF THE DAY is a Thursday, Father O'Connor has a jazz show over WBUR-FM from 8:30 to 10 p.m. Opening with an Ellington theme from the Columbia *Jazz at Newport* album, the show spotlights the new and interesting in modern jazz. Guests are featured in off-beat, lively interviews.

If the day happens to be the first Friday of a month, Father O'Connor pops into George Wein's Storyville to deliver an ad-lib lecture on jazz to the members of the Teen Age Jazz club.

(John McLellan, conductor of the jazz record show, *The Top Shelf* over WHDH in Boston and a colleague of Father O'Connor, is also mentor to the club. "Father O'Connor is a sort of permanent guest at the TJC," McLellan says. "His lectures are the type of thing he's best at. He gives a little sermon—I think it's off the top of his head—but it hangs together well. He did one recently, and it must have occurred to him on the spot, about Serge Chaloff. He told the club about the distinction between an artist's personal life and his artistic life. He advised the members not be harsh in judgment of an artist, and it was done so well that it was, well, really beautiful.

("He's a wonderful moderator; a tremendous ambassador for jazz. If we ever send a jazz show overseas, we should send him with it.")

EVERY FRIDAY NIGHT, Father O'Connor conducts a 7:15-7:45 p.m. television show, *Father O'Connor's Jazz*, on Boston's educational channel, WGBH-TV. "We have guest groups, either Boston musicians or jazzmen in the area," Father O'Connor says. "And it's only through the cooperation of Boston Local 9 of the A.F.M. that we're able to present the kind of jazz show we have."

(McLellan, who was associated with Father O'Connor on the show last year, was unable to be a part of it this season. "Father O'Connor is a prince to work with," McLellan observes. "Last year I wanted to do a series on the historical backgrounds of jazz. He was opposed to it, but he went along with

it. He's that kind of person, open to suggestion and criticism, and completely unselfish.")

If the day is a Saturday, Father O'Connor has a 5:30-6:30 p.m. radio show on WGBH, which is about to be fed into a regional network to encompass Providence, R. I.; and Bridgeport and Hartford, Conn., as well as other key New England areas. This show, called *Jazz Anthology*, uses a different theme each week, to tie into the person or jazz area to be explored. Guests and new releases are often worked into the format.

On Oct. 16, Father O'Connor undertook another venture. With George Shearing, he and the staff at WGBH-TV started to kinoscope a series of 17 half-hour shows called *Jazz Meets the Classics*.

"I did a 40-minute show with George (Shearing), and the National Educational TV center at Ann Arbor, Mich., asked us if we could prepare a filmed series for educational broadcast. The Ford Foundation is sponsoring it, the first time it's done something of this nature in jazz," Father O'Connor says. "*Jazz Meets the Classics* will be aimed at showing the common ground of much of the material in both jazz and the classics. George and the group will demonstrate, and we'll go into such things as improvisation, rhythm, classic jazz, and so forth. George will probably chat from the piano, and it will be quite informal. We may even use recorded excerpts. The budget for the series runs to something like \$44,000. We're going to try to get them all done starting Oct. 16th. I've been laying out scripts for them.")

SOMETIME during the week, Father O'Connor sits down at the typewriter and writes his column for the *Globe*. His subjects range from jazz for people who never heard of jazz to rather involved explanations of modern thought in jazz. He started writing the column late in 1956, and it has proven to be a popular feature of the newspaper's Sunday music-drama section.

Sometime, too, he has his listening rounds to make. If a jazz concert is in town, he must somehow arrange things so he can be at Symphony hall or the John Hancock auditorium or Manning bowl in Lynn or wherever the concert is held, to chat for a few minutes with the musicians, then sit out front and listen.

No Big Bands

New York — Things got so rough during the epidemic of Asian flu here that people were going to all lengths to avoid contact with crowds.

"Take my company, for instance," said one a&r man, "For a couple weeks now we been cutting nothing but small sessions . . . trios, quartets . . ."

Quite often, his companion at many concerts is Rev. John Crowley of the Mission church in nearby Roxbury. Father Crowley, with Dizzy Gillespie, was one of the moving forces in convincing Mary Lou Williams that she should return to the active jazz scene. Father Crowley, while bound more closely to church duties largely because of his position in an established parish and its accompanying responsibilities, manages from time to time to find a few hours in a busy schedule to relax and enjoy jazz. While a missionary in South America, Father Crowley met Dizzy Gillespie and the band on its State Department tour. A firm and lasting friendship sprang up between Rev. Crowley and Gillespie. The band, too, looks on Father Crowley as a non-playing member, and the telephone calls he receives at the parish house (like Father O'Connor's incoming calls) are as likely to be from New York or Los Angeles with a musician in need of counsel as from Boston with a parishioner seeking advice. Father O'Connor and Father Crowley corresponded while the latter was in South America.

FATHER O'CONNOR also manages to find time to drop in at Storyville at some point during the week to catch whoever happens to be in town. There is never any strain because of the presence of a priest in a night club. If he sits at a table with some musicians or with some fans, somehow the glasses quietly disappear. It's as if his companions realize they have a responsibility to his position in the community, and to the wagging tongues of those who consider it improper for a priest to have an interest in jazz.

More often, Father O'Connor goes directly to the Storyville lobby area to catch the music at closer quarters, and chat with the musicians as they come offstage. Because of the press of his religious and scholastic duties, his visits are too often too brief for all concerned.

There are test papers to be corrected, lectures to be prepared, the alarm clock to be wound and set for 6, prayers to be offered, another day of work in many fields to be ready for.

He gets to sleep about 1 or 1:30.

("I honestly don't see how he manages to keep up that pace," says McLellan. "There is some sort of a reserve—apparently a limitless reserve—on which he draws. I have met him some days when I know he had a full day the day before and a full day up to the time I met him, but he manages to look as fresh as if he had just got up. And he's as alert and sharp, too.")

Father O'Connor, looking at his life as a priest and as a participant in the many-faceted field of jazz, sums it up in one sentence which may be the key to all people who dedicate their lives to religion.

"When you enjoy doing something," he smiles, "you never feel it as a burden."

(This is the first of two articles.)

Doctor Pepper

Valuable Detroit Internship

Helped Adams Find Himself

By John Tynan

TO PEPPER ADAMS, Detroit is more than home town. It is hub of the jazz universe, a thriving musical Mecca which has spawned in the last decade a school of youngsters with one dynamic element in common: "They all play melodically, and they all swing."

As Adams sees it, "This is the kind of playing that stands the test of time. Look at the great ones, like Eldridge and Coleman Hawkins. They play that way, and they're just as fresh and exciting today as they were twenty years ago."

Another factor responsible, in Pepper's opinion, for the unity in musical outlook by Motor City jazzmen is that "... in Detroit all the good musicians are friends. Outside their music, I mean. They go to ball games together, share interests socially. It's a remarkable thing. I've never seen this duplicated anywhere else."

ADAMS, WHO WAS born Oct. 8, 1930, in the Detroit suburb of Highland Park, spent his early years in Rochester, N. Y., first tasted jazz in that city and began playing tenor and clarinet with local bands there in 1944. He didn't return to Detroit until he was 16 and already strongly influenced by Coleman Hawkins.

"First time I heard Hawk play in person was at a Rochester club in '45. He made a big impression on me, and I guess I modeled my playing after his." On the strength of this, Pepper smiles, "... I got gigs, too, even though I was pretty young, because I could play like Hawkins."

Pale, slight, bespectacled Adams, who looks like a school teacher but blows baritone like a kid playing hookey, didn't actually get his hands on the big horn until he returned to his birthplace.

"Funds were pretty low then," he recalls wryly, "and I had no instrument... So I decided to start on baritone; there was an inexpensive horn available that just happened to fit my budget, let's say."

The following year Pepper worked with pianist Tommy Flanagan in Lucky Thompson's nine-piece band. Both he and Flanagan had just turned 17.

"The job with Lucky lasted a couple of months, until he left town, so I stayed around, working in different factories—a Plymouth body plant, all that stuff. At night, though, it was 'sitting-in-time' and I'd go with the

other cats to some club and keep the chops in shape."

TWO LOCAL MUSICIANS who taught him much during that period, he says with quiet gratitude, were Billy Mitchell and the late Wardell Gray. "Wardell and I had always been good friends, and he was one of my favorite tenor players. I could work next to him for long periods and always be amazed at his playing. When his body was brought back to Detroit for burial, the family asked me to be a pallbearer. That was a great honor."

Gray and Mitchell stood fast behind the developing young baritonist. "They were very encouraging," he says matter-of-factly, "when I found myself missing a lot of gigs: The cats that were imitating Getz said I played old fashioned—like Hawkins. This is funny. For years so many sax players who were on a Getz kick put me down so much that I was amazed when I finally met Stan and he complimented me on my playing."

Just when Pepper began to hit his stride around Detroit, building a reputation among the better jazzmen as a dependable and enthusiastic blower, a certain military fracas in Korea pulled him right off the scene from 1951 to '53.

"Korea wasn't too bad," Pepper recalls. "I saw just a little combat and was playing most of the time, anyway, with a Special Services show. A couple of times I hitched along the front lines, carrying a carbine in one hand and my alto in the other, to visit Frank Foster. Frank was in the Seventh Infantry Division band. We sure had some good sessions." (Fellow Detroiters, it appears, refuse to let mortal combat interfere with a blowing get-together.)

When Pepper returned from service, he felt pretty confident about his playing, he confesses. It wasn't long before he had opportunity to translate his refurbished self-assurance into jazz action.

"Soon as Thad went with Basie, I took over his gig at the Bluebird with James Richards' band. He's a bass player. The group was, like, the house band, and they'd bring in guest soloists like Stitt and Wardell. Miles worked there with us for about six months, in fact. After two years at the Bluebird, I was back with Tommy Flanagan in Kenny Burrell's group. That was a wailin' little band, all right."

FOR ALL HIS INVOLVEMENT with healthy jazz activity in his own town,



Pepper was exposed also to a seamier side of the scene there: Jim Crow.

"When I talk about all the good cats in Detroit who really play," he emphasized, "I don't include the ofay, cool clique that sewed up practically all the good gigs. I never worked with this bunch because they put me down for mixing with the 'wrong people.' Of course, they meant the Negro musicians. Y'see, they were the kind who don't like to 'mix with colored folks,'" he explained with a sardonic grin. Then he added hopefully, "From what I gather now, though, this rank situation has improved quite a bit. Good thing."

"So far as the cool clique there was concerned, I was put down because all the time I was in Detroit I never worked with a 'white band,' as such. More often than not, I was the only white cat in any band I worked in."

A self-styled pre-bop era player, Adams is keenly aware of the importance of having musical roots in the past. He feels that young jazz musicians so oriented derive a richer dimensional quality, which is reflected in their playing. Citing Coleman Hawkins and the late Chu Berry, he declares, "They represent cats not afraid of trying to portray emotion. They've worked from a much broader palette in the emotional range; the result is unforgettable music."

Pepper confesses to the influence of Harry Carney "... in the way I wanted to play the horn. See, no baritone player should be afraid of the noise it makes. Carney isn't. He gets right down into it, inside it. I love the way he plays. Man, he plays the way he wants. He's mastered in his mind the way he wants to play, and he just goes ahead and does it."

Reverting predictably to the ever-near subject of Motor City jazz and jazzmen, Adams stresses his indebtedness to pianist Barry Harris.

"Uncle Barry, I call him. Y'know, he's just a young cat, but he's influenced more youngsters in right playing and right living... For example,

(Continued on Page 36)



CAROL STEVENS IS a young woman who's building:

She's building herself a career constructed on a phenomenal, rich voice. She's building that voice, which falls easily to D below middle C, and soars three octaves above that, into an instrument of even greater range.

And she's building herself a following.

The story which has, up to now, culminated with the much-praised Atlan-

A New Voice

Carol Stevens

tic album, *That Satin Doll*, began when Carol was a student at Germantown high school in Philadelphia.

"I never had any formal training or coaching," she recalls, "But I collected records, and I always knew I wanted to sing."

"I landed a part in a high school performance, and went onstage in a slinky black velvet evening gown. I sang *How Deep Is The Ocean*.

"After the performance, I was almost shocked when a bandleader who had been in the audience asked me to sing with his group. But I did, for a big \$6 a night, and worked a lot of weekends."

Carol found that a pleasant introduction to singing for a living, and her parents had no objection. She sang at college dances and country club affairs.

The big voice hadn't come into prominence yet, nor was it to make itself known for some years.

After high school, Carol found a position on the bandstand with Herbie Collins and his orchestra, a society band. She stayed with the job for four years, playing the Statler hotel circuit and staying about six months on each location. It was while she was working at the Ambassador hotel in Atlantic City that she found she had another asset: good looks and a fine figure.

She was selected to ride in the hotel's float during the 1950 Miss America parade.

STILL NO SIGN yet of the Stevens sound, but she was aware of what the others were doing.

"I collected a lot of records," she grins, "And I always liked Billie Holiday. The more I became aware of this kind of music, the more I found that every girl singer has a touch of Holiday in her voice."

"I can remember when I first heard Sarah Vaughan. I thought, 'Wow! And here I am, stuck with a society band.' I guess I almost envied a lot of singers, some of them pretty obscure."

"Take Kitty White, for instance. Nobody ever hears of her here. She never goes away from the west coast, but I think she's great . . . just great."

After leaving the band for marriage, and following the birth of her son, David, Carol eased back into show business. She did a guest shot on the Jack Valentine show on WCAU-TV in Philadelphia. She was asked to stay, and did for several months.

She did some modeling, and some singing in a tiny west side spot in New York.

"I'd been in New York about a week, when a friend asked me to sit in and sing. I did, and another girl singer heard me and recommended me to Phil Moore."

"Later, I found out that this type of

thing—one singer recommending another—is pretty rare. But I'd heard about Phil Moore from the time I was about 14, and I never thought we'd really get together. But we did, and he became my personal manager. He told me frankly that he had been curious to meet me because I had come recommended by another singer."

At this point, the Stevens voice started to come into focus.

"I guess I really began to sing when I met Phil," Carol recalls. "He talked about making an album to exploit the sound of my voice. He suggested we do a sort of sound album. We developed the idea to the thing we did on *Satin Doll*."

"I ALWAYS HAD the low register, even though you'd never know it to hear me speak. While singing, I'd usually stay in an octave and not go beyond."

"When Phil wrote the *Satin Doll* album arrangements for me, I realized that he had written beyond an octave. I found I could do it, and now I have a range of perhaps three octaves, and I think I can go more."

Although she sounds like a professional singer, Carol has had, and doesn't intend to have, any formal voice training.

Neither has she had any formal training in her favorite hobbies: painting, drawing, and sculpting. Of the three, she favors sculpture most of all because "It gives you that third dimension, with a feeling that there's something you can really build."

While building in clay, Carol continues to build in career.

"There's so much more to learn," the raven-haired, willowy singer declares, "that I don't feel I'll ever be satisfied with whatever I do. There's always so much more to accomplish. If I have time, and if I develop, maybe I can do all the things I'd like to do."

For two weeks before the sessions which led to the *Satin Doll* album, she admits she was tense and strained. "But when I got to the session, somehow I felt fine. I guess I had got rid of all the nerves the two weeks before. But when it was all over, I was terribly nervous again."

She accomplished what might be considered like a rookie hitting a grand slam homer his first time at bat in the majors. On the very first try at the first tune, *Lying In The Hay*, she made a perfect take. One of the musicians fluffed, however, and a second take was needed. But the ice was broken.

And even if the tune had required a dozen takes, Carol probably would have stayed with it.

It's all part of the building.

—dom



A Pied Piper?

**Tony Scott Returns From
Overseas Jaunt With
Less Money, More Friends**

By Leonard Feather

TONY SCOTT TRAVELED abroad in the style to which every traveling American musician would like to become accustomed. The average American musician, however, never has the opportunity. His acquaintanceship with the music, people, and culture of the lands he visits too often is literally of the fly-by-night variety.

Tony arrived in Stockholm last Feb. 13, not knowing how long he would stay, where he would go, or how much he would work. During the next seven months he did a great deal more than merely play in Scandinavia, the Netherlands, Germany, France, Yugoslavia and South Africa.

There were days of work and days of relaxation; nights of concerts and nights of informal jam sessions and parties. Everywhere he went he preached Bird, and sat in, and made friends, and had a ball. He worked or jammed with every kind of group, from ballroom bands in Stockholm to street musicians in Rome and 12-year-old pennywhistle experts in Johannesburg.

Because of the easy-going nature of the trip he was able to soak in more of the atmosphere not only of each country but of the local talent. Asked to name the country in which he found the highest level of musicianship, he seemed reluctant to answer.

"All I can mention are individuals," he said. "I guess there are more in Sweden than anywhere; the guys have been exposed to jazz for a longer time and they have the best musicianship over there. Putte Wickman and I became very good friends. He is a wonderful clarinetist and he has a fine, light swinging group. Arne Domnerus has a combo that's sometimes cool, sometimes swings hard. Bengt Hallberg is doing a lot of studio stuff now and writing arrangements, as well as playing fabulous piano. Gunnar Johnson, the bass player from Gothenburg, who recorded with me, is one of the best bass men I ever worked with."

THE SWEDISH audiences were the hippest, Tony added, again because of their greater exposure. After six weeks in Stockholm he played a couple of weeks in the Swedish provinces, also visiting Finland for three concerts and

many jam sessions, working mainly with local men under the direction of a bassist, Ooni Gideon.

"I was in Copenhagen, too, for a few days. Bill Schopfe, a drummer, introduced me to a trumpet player and bandleader named Ib Glindeman, who was working at the ABC Theatre; as a result a man named Stig Lommer, who is a sort of Scandinavian Mike Todd, threw a big blow-out for me at the theatre. We played till all hours and the cops finally came in to break it up. It hit the front pages the next morning. But the cops were groovy."

Wandering to Holland, Tony devoted six weeks to concerts, TV, sailing and water-skiing, indulging in all these activities in the company of the late Wes Ilcken, whose trio, he reports, was fabulous to work with.

"Wes' death was a tragedy. I did some of my best dates with the trio, with Pim Jacobs on piano, and his brother, Rudi, on bass. Rudi also plays a sort of Sonny Rollins-style tenor. He's 18 years old." Later there were several weeks in Paris, where Tony subbed briefly for Stéphane Grappelly at the Club St. Germain.

Paris was the least friendly of all Tony's host cities. "Everywhere else I went there was an open-arm welcome, everybody was thrilled to entertain me, and they were all asking questions and I jammed with everyone and felt thoroughly at home. But in Paris it took me about three weeks even to make friends before anybody would warm up to me. I think perhaps they resent some Americans who come over there and end up as sidemen taking jobs away from French musicians."

During the six weeks in Paris Tony ran into the loosely organized colony of expatriates that now includes Quincy Jones, Kenny Clarke, Lucky Thompson, Billy Byers, Allen Eager (who, he reports, had switched to alto); Albert Nicholas, the veteran clarinetist now doing concerts in Paris and the provinces, and a few other old-timers such as Bill Coleman, the trumpet player with whom he sat in at the Trois Maillets, and folk singer Brother John Sellers. French talent that impressed Scott included Barney Wilen, "a 21-year-old tenor player on a Rollins kick—very talented," and the Guy Lafitte

band which includes Michel de Villers' on baritone.

IN GERMANY, where Tony made a few brief trips for radio and concert work in Stuttgart, Frankfurt, and Berlin, he ran across a 21-year-old pianist named Horst Janckowsky. "Horst is really something. He asked me if I'd be interested in a Yugoslavian tour which he'd done last year. I wound up renting a car and driving through Switzerland and Italy to meet him in Ljubljana, Yugoslavia.

"In Yugoslavia the audiences are just fabulous. They've been completely starved for jazz, so they're soaking it in desperately and they just went mad." It was in Ljubljana that I first decided to dedicate a number to Charlie Parker, and this resulted in one of the most dramatic things that happened in the entire trip.

"I wanted to convey all the thoughts I felt might have been in Bird's mind when he was playing. I made it a minor blues, full of protest, anger, starting out unaccompanied and ad lib with just some cries—just wailing. At the very moment I did that, it started to lightning. There were about a thousand people there under a large canvas tent, open to the sky.

"I went into tempo with a fairly full sound, then brought it down gently to subtone. As I did that it started to rain on the canvas. Nearby there was a railroad station, and just as I reached this part a train passed by and the train whistle sounded—exactly on the minor third. I caught it and made it part of the performance. It was uncanny. At the end I was holding a note and reaching for the climax of the composition when it began to thunder. I've never in my life had such a hauntingly weird and dramatic experience during a performance.

"That first night when I played it was like a movie scene. The impact was so terrific, they just wouldn't let me continue the show until I'd played the blues for Bird again."

Tony's travels enabled him to spread the Parker gospel in other, less organized media.

"One very hot day, when I was on my way from Belgrade to Zagreb, I had a flat tire, and while a friend of mine was taking the flat to a gas station, an old farmer got in a conversation with

me. I offered him a cigarette and he said, 'Havala.' That much Yugoslavian I knew, so I said the same thing to him in English, 'Thanks.' He repeated it, but got it wrong, then took out a notebook and started to write out the English word.

"I LOOKED AT the old man. He must have been about 62, and decided to do a little more educating. I said 'bebop.'

'Bebop, bebop,' he repeated, and started writing it down in his little book. Well, I thought to myself, I'll really teach this guy something. 'Oop-bop-sh-bam,' I said. When he finally got that, I said, 'a-kloog-a-mop.' I finally got him saying the whole line. Then I taught him to say 'Charlie Parker' and 'Bird.'

"Now I'm hoping that some day, when another American on a country road in Yugoslavia gets a flat tire, this character will come up to him out of nowhere and say 'Oop-bop-sh-bam, a-kloog-a-mop, Charlie Parker, Bird.' Well, I figured I might as well spread the word."

Yugoslavia provided a musical surprise in the shape of Vojislav Simic's big band in Belgrade—"Based on the Kenton sound, but the compositions are better and the band sounds better. I recorded with them for a radio show."

After taking a little time off in Italy, where he jammed publicly in St. Mark's Place in Venice and ran into Thelma Carpenter at Bricktop's in Rome, Tony returned to Paris. He had negotiated with the Jazz Appreciation Society of Witswatersand university, and left for South Africa Aug. 15, spending two weeks there playing concerts in Johannesburg, Durban, and Cape Town.

South Africa was a ball from the first moment, when Tony endeared himself to everybody by pulling his clarinet out of its case, assembling it and jamming with the combo that had come to the Durban airport to greet him.

Although it was impossible completely to avoid the ugly racial atmosphere, Tony succeeded in his insistence on playing for integrated audiences at several of the concerts: "I played for thousands of people, of both races, who had never before in their lives sat in an integrated audience." But he had to use an all-white group for every public performance, even when playing to African (native) audiences. The standards of their musicianship, naturally, were as restricted as the social and economic conditions of the musicians. Nevertheless, he found an African alto player named Kippie Moeketsi, "who showed in his playing that he really loves Bird," and got a big kick out of making some records for the African RCA Victor Company with four 12-year-old virtuosos of the pennywhistle ("those things only have six holes and they're really difficult to play—I don't know how they do it!")

SUMMING UP HIS most vivid impressions of the entire trip, Tony said,

WHEN THIS whole jazz and poetry hassel began last spring, Kenneth Rexroth said he was just trying to start a fad, maliciously, and foresaw



the possibility that it might catch on like swallowing goldfish and become the rage.

There seems a fair danger that he was right.

At this point I firmly expect to see a press release announcing that Abe Saperstein has signed T. E. Eliot for a coast-to-coast tour with the Harlem Globetrotters and that the proceeds of the next World Series will go toward a fund to free Ezra Pound.

At the present writing Kenneth Patchen, who has been ill to the point of danger more than once in recent years and the recipient of numerous

"I should like to start some kind of a jazz organization, perhaps a Charlie Parker memorial fund, that can arrange to send some of the most vitally needed things to the poorer countries like Yugoslavia and South Africa—instruments, mouthpieces, manuscripts, records, perhaps even correspondence courses."

His explanation of the phenomenal reaction to his appearances was logical and convincing. "The American bands and combos that they do get usually don't stay long enough, and these people are awfully tired of having their idols come over and being able to hear them for only one night. And they can't make up for it by listening to records, because on records you can only get just so much intensity. They don't have any idea, over there, just how much excitement a group like Miles' or Blakey's can generate; if they've only been able to hear Basie on records they've never really heard the band as we have."

I asked Tony whether he'd had a chance to learn much of the languages in any of the countries he'd visited.

"A little French and Italian; not much Swedish, because they all speak English—in fact, in just about all the countries I went to, the jazz fans had learned their English from the Voice of America. Willis Conover has so many listeners."

It's a cinch Tony Scott and Europe (and South Africa) won't forget one another. Most American jazzmen returned home with a bulging wallet and a trunkful of dirty clothes that they didn't have time to send to the laundry between one-nighters. Tony came back no richer than the day he left, except by wealth of friends and pleasant memories.

perspectives

By Ralph J. Gleason

collections from friends of poetry, seems to be thriving on a hard, twice-a-night, gig (three shows on the week ends) at the Black Hawk with the Chamber Jazz Sextet.

Patchen went it whole hog, when he got in the act. He appears in a wine colored tux jacket, white shirt, and black string tie—there's a white jacket to wear when the band wears red, by the way. The group has written music expressly for his poems and the whole thing is dramatic and well presented.

He says he sees hope for a new medium.

The Black Hawk sees money and so, I suspect, do the poets, because they are all clamoring to get into the act. In almost any alley in San Francisco these nights you can see a bearded bard reading his quatrains while a couple of cats like blow. I understand some of the rhymesters are even reading the trade papers these days hoping to see an ad that looks like this:

WANTED—Avant Guard poet. Must have book published. Needs tuxedo; read, fake, plenty hot. Must travel. No boozers, no chasers.

Whether this all will amount to anything more than a bubble in the wind is problematical. At the moment it has a sort of freak attraction in San Francisco. The Black Hawk is doing some business but it is all predicated on a dishonest premise, to my way of thinking. Mostly the poets are slumming. Jazz already has an audience and they don't. They're cashing in on the jazz audience but they won't learn anything about jazz or listen to it or try to allow the natural jazz rhythms they have to come out. Instead they are blithely walling away with the same sort of thing that lost them their audience in the first place. "I'd rather read 'em than hear 'em," a well known jazz man commented succinctly and this is a good point. Everybody is asking the poets what they think about jazz. Not what does the jazz man think about poetry. The entire thing is being done from a point of view which places poetry above jazz in this situation and I don't believe this is right for a minute.

The merger of jazz and poetry sets up an exciting prospect for everyone. Some of the things Lawrence Ferlinghetti did at The Cellar are a step towards this. Some of the things Bruce Lippincott started to do at The Cellar were also in this direction. But as for the so-called nationally known poets, they are merely reading their own works (written with no idea of being performed with jazz) while a band plays in the background. It won't work. Not until a poet comes along who learns what jazz is all about and then writes poetry will there be any merger. What we have now is a freak, like a two-headed calf. That's all.

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music in review

- Jazz Records
- Popular Records
- Tape Recordings

- Blindfold Test
- High Fidelity
- Jazz Best-Sellers

- In Person
- Radio-TV
- Films

popular records

RAY ANTHONY

On *Young Ideas* (Capitol T 866), Ray Anthony's band is "enhanced by a chorus of melodic cellos," with some rather curious results. For one thing, this is the most boom-chick recording I've ever heard out of Anthony. For another, the band-plus-cellos sounds like a society crew cutting a coming-out party. Among the selections: *Moonglow*; *Why Do I Love You?*; *I Love You*; *You Turned the Tables on Me*; *That Old Feeling*; *Coquette*; *Wrap Your Troubles in Dreams*, and *Just One of Those Things*. (D.C.)

MATT DENNIS—RED NORVO

Some of My Favorites (RCA LPM 1449) represents several facets of the musical taste of Dave Garroway. Although one-half of the LP should be reviewed in the jazz section, the LP as such apparently is slanted toward the pop market.

Dennis sings four tunes: *There's a Small Hotel*; *Lush Life*; *The End of a Love Affair*, and *Hi-Fi Baby*. The first three are performed in the Dennis manner, a kind of studied hip recitation. The latter is an abominably bad blues-type composition. Garroway's liner notes are a trifle off in terming Dennis "the male Ella" and in evaluating Dennis as "probably unequalled among male vocalists in the use of scat phrasing." Leo Watson, Dave Lambert, and Louis Armstrong followers can write Garroway c/o NBC-TV, New York.

The most valuable half of this collection would merit close to a five-star rating in the jazz section of this publication. It consists of four tunes by the Norvo sextet, including Ben Webster, Harry Edison, Jimmy Rowles, Bob Carter, and Bill Douglass. The tunes—*The Night Is Blue*; *Easy on the Eye*; *Just a Mood*, and *Sunrise Blues*—are magnificently performed, with immense emotional depth, by these well-established jazzmen. All the tunes are taken at a relaxed tempo and in a blues or blues-based vein. The solos are uniformly eloquent and there is an infinite dignity inherent in the performances.

This LP is recommended for the jazz value alone. For those who enjoy Dennis, there's added allure. In the future, however, I wish Garroway would keep his favorites an LP apart. (D.G.)

DINO

Maynard Ferguson and Frank Rosolino are among the members of a big studio band which cut the soundtrack to the Allied Artists film, *Dino*, the

soundtrack of which has been released by Epic (LP 3404). Cast in the mold of the background music of *Man With The Golden Arm* and *The Wild One*, Gerald Fried's score abounds in shadows, piercing trumpets, and brassy ensembles. *Saturday Night*, perhaps the music for a juke joint scene, is pretty punching riff music. It points to a tense, perhaps overblown, story. (D.C.)

PERCY FAITH-PAUL WESTON-ANDRE KOSTELANETZ-MICHEL LEGRAND

In four packages of two 12-inch LPs each, Columbia has collected the bulk of familiar music by four of America's most prolific and successful songwriters. Faith plays Gershwin; Weston plays Jerome Kern; Kostelanetz plays Richard Rodgers, and Legrand plays Cole Porter. There are 107 selections in all, covering the great, near great, and a few of the obscure songs by each composer.

In *The Columbia Album of George Gershwin* (C2L-1), Percy Faith and a large studio band give sympathetic but rather formal versions of 25 Gershwin tunes. Liner notes by David Ewen document the tunes and the composer's life handsomely. Paul Weston and a large orchestra do well by Jerome Kern (C2L-2), portraying 24 of his best songs in lush settings. Among the rarely-heard Kerns are *She Didn't Say Yes*, *Just Let Me Look At You*, and *The Folks On The Hill*.

Kostelanetz directs a velvety orchestra in 34 of Richard Rodgers' melodies (C2L-3), which certainly stand alone as pieces of music but lose something without the lyrics, particularly Larry Hart's, which to me were as classic as many of the melodies. There are many, many of the familiar songs here, and a couple not so familiar: *How Was I To Know*, *Ev'ry Sunday Afternoon*, *Loneliness of Evening*, *Where's That Rainbow*, and *You Have Cast Your Shadow On The Sea*.

Michel Legrand does most handsomely by Cole Porter (C2L-4), presenting 24 Porter songs in most original, occasionally roaring manner. The variety of orchestral color here is often dazzling. All of the Porter tunes, except *Close from Rosalie* are familiar.

The set is a fine cross section of the output of four giants on the American popular music front. Might there be more enroute, say, of Harold Arlen, Duke Ellington, Irving Berlin, Fats Waller, to name a few? (D.C.)

TEDDI KING

Why something wonderful hasn't happened to Teddi King is a constant source of wonder, because nearly every time she records, something wonderful happens for me. Take this collection, *A Girl And Her Songs* (RCA Victor LMP-1454), as an instance. On it, she projects a variety of moods, ranging from an easy-moving *Sailboat In The Moonlight*, a belting *Chicken Today And Feathers Tomorrow*, a throbbing *Autumn In New York*, and a tender and stirring *Porgy*.

Teddi is a singer with so much warmth, so much emotion, and so much genuine musicianship in her voice, that it is a sad commentary on our national musical taste she is not among the top five female vocalists, jazz and/or pop, in the country. Backing ranges from fine to routine, with four tracks each by a small group, a big brassy band, and a smallish band with six strings. This one cries to be heard. (D.C.)

MARGARET WHITING

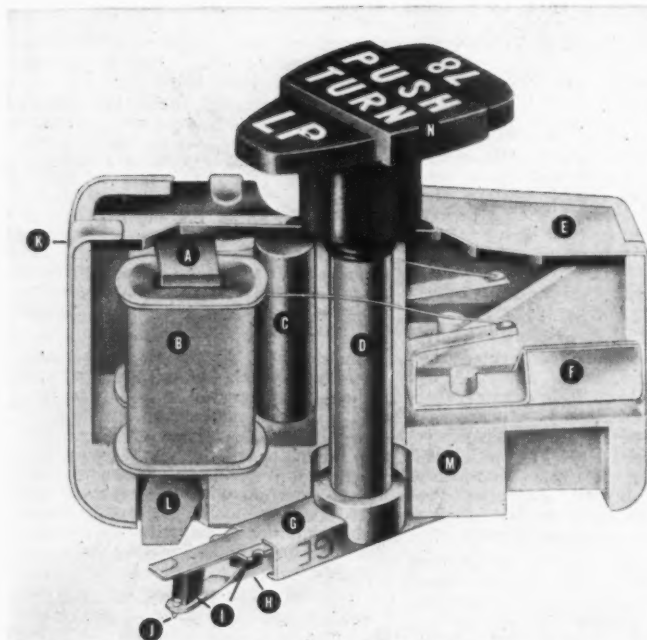
Wow! Can this be Margaret Whiting? The Margaret I remember was a winsome girl, with a soft and warm way with a ballad. This Margaret is a wailing chick, who belts a dozen tunes with such gusto and taste, that it's a joy to hear. The album is called *Goin' Places* (Dot DLP 3072), and includes swinging versions of *Gypsy In My Soul*, *Runnin' Wild*, *Gone With The Wind*, *Between The Devil And The Deep Blue Sea*, *Song Of The Wanderer*, and *I'm Gonna Move To The Outskirts Of Town*, among others. Backing is by a big and brassy band led by six arrangers, two tracks each, including Johnny Mandel, Marty Paich, Pete Rugolo, Frank Comstock, Skip Martin, and Pete King. This one is a pleasant, swinging surprise. (D.C.)

NEIL WOLFE

Pianist Neil Wolfe, supported by Billy Mure, guitar; Sandy Block, bass, and Terry Snyder, drums, makes his recorded debut on a mood set, *For A Lazy Afternoon* (Vik LX-1101). It's a mixed offering, with some tracks fairly routine and others positively shimmering with charm and feeling. Among the latter are the lovely *Lazy Afternoon*, *My Funny Valentine*, and *Little Girl Blue*. There's also a sensitive version of the neglected *Here's To My Lady*. Throughout, Wolfe displays a sure, legitimate touch that is often sparkling. Mure's guitar fills on several tracks are disturbing, but his work is generally good. (D.C.)

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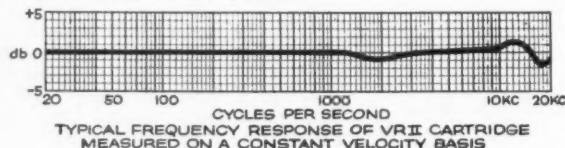
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GENERAL  ELECTRIC

jazz records

Records are reviewed by Dom Cerulli, Leonard Feather, Ralph J. Gleason, Don Gold, and Jack Tracy and are initialed by the writers. Ratings: ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

Dave Brubeck

JAZZ GOES TO JUNIOR COLLEGE—Columbia 12" LP CL 1031: *Brubeck's Blues*, *These Foolish Things*, *The Masquerade Is Over*, *One Moment Worth Years*, *St. Louis Blues*.

Personnel: Dave Brubeck, piano; Paul Desmond, alto; Norman Bates, bass; Joe Morello, drums.

Rating: ★★★★★

These five tracks were taken from concerts at Fullerton and Long Beach junior colleges, near Los Angeles.

There's the concert atmosphere here, the relaxed flow of creativity from Desmond, the often tense counterpoint of Bates, and some easy-swinging drumming by Morello. Dave's playing is, as usual, firm and assured.

It's been said that the test of a jazzman is how (or if) he plays the blues. The two blues tracks here, particularly *St. Louis Blues*, certainly qualify Brubeck. I find his construction on *St. Louis*, almost wholly in blocks of percussive chords, very satisfying. As Dave builds to the climax, he varies his sound texture with keyboard dynamics, enhancing the culmination. The group individually shines on this number.

If, in the past, Brubeck was criticized for carrying his solos sheerly on their rhythmic structure 'way past the climactic point, that tendency is not present in this collection. In *Brubeck's Blues*, Dave builds on cascades of

melody leading into a climactic series of chords, after which he and Desmond wander fugally, one of their most refreshing devices.

While the pace of this album doesn't vary too much from the easy-tempo norm, it's a rewarding listening experience. Note, too, how Morello's drumming heightens the climax of Desmond's solo on *Foolish Things*. (D.C.)

Franz Jackson

NO SAINTS—Replica 12" LP 1006: *Alabama Jubilee*, *Bill Bailey*, *Southside*, *West End Blues*, *Squeeze Me*, *Just A Closer Walk With Thee*, *Battle Hymn Of The Republic*, *Sugar Foot Stomp*, *Runnin' Wild*, *Al's Strut*, *How'm I Doin'?*

Personnel: Franz Jackson, clarinet; Bob Shoffner, trumpet; Al Wynn, trombone; Bill Oldham, tuba; Ralph Tervalon, piano and organ; Lawrence Dixon, banjo; Richard Curry, drums.

Rating: ★★★★★

This is no Tigertown Five.

The group, known as the "Original Jass All Stars," has been working at a club called the Red Arrow, in Berwyn, Ill. Experience in jazz is not the thing this group is lacking.

Jackson, 45, is the youngster; he worked with the bands of Carroll Dickerson, Jimmy Noone, Fletcher Henderson, and Earl Hines. Shoffner worked with King Oliver, Erskine Tate, and Hines. Wynn, 50, worked with Ma Rainey, Noone, and Hender-

son. Oldham worked with Noone and Henderson. Tervalon worked with Noone, Natty Dominique, and Eddie South. Curry has been a drummer for 41 years.

Dixon was playing banjo before any members of the current staff of *Down Beat* were born.

Perhaps this is what they mean by "authentic" jazz.

There are a good many lustrous moments in this collection. There is plenty, plenty, plenty soul in Shoffner's blues tribute to Oliver, *West End*. The spirited version of *Republic* supports Jack Tracy's view that the tune could well serve as our national anthem. *Runnin'* is both runnin' and wild. *Alabama* is a lively jubilee.

Unfortunately, the group does not project with as much invention here as it did the last time I heard it in person. Much of this can be attributed to the poor recording quality. Often there is an imbalance resulting in a lack of definition and generally muddy quality. However, in addition to this technical flaw, the members of the group do not live up to the consistency of past performances, with the exception of Shoffner, who plays with impressive integrity and skill.

Squeeze Me is essentially a Dixon solo. I do not feel it to be appropriate here. And the use of chimes and organ on *Walk* seems to me to be extraneous. Nevertheless, there are several tracks here which make the LP worth having, despite certain inconsistencies in creativity. Frankly, I'm looking forward to a second LP

jazz best-sellers



- | | | | | | | |
|---|---|---|--|---|--|--|
| 1
Shelly Manne,
Friends
<i>My Fair Lady</i>
Contemporary 3527 | 2
Modern Jazz Quartet
Atlantic 1265 | 3
Erroll Garner
<i>Concert By The Sea</i>
Columbia 893 | 4
Nat Cole
<i>Love Is The Thing</i>
Capitol T 824 | 5
Frank Sinatra
<i>A Swingin' Affair</i>
Capitol W 803 | 6
Duke Ellington
<i>At Newport</i>
Columbia 934 | 7
Erroll Garner
<i>Other Voices</i>
Columbia 1014 |
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| 8
Jimmy Giuffre
<i>The Jimmy Giuffre 3</i>
Atlantic 1254 | 9
Miles Davis
<i>'Round About Midnight</i>
Columbia 949 | 10
Four Freshmen
<i>And Five Saxes</i>
Capitol T 844 |
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Here are the 20 best-selling jazz records albums in the country. This biweekly survey is conducted among 300 retail record outlets across the country and represents a cross section of shops, not just those which specialize in jazz.

11 George Shearing <i>Latin Escapade</i> Capitol T 737	12 Ella Fitzgerald <i>Sings Rodgers and Hart</i> Verve MG V 4002-2	13 Miles Davis <i>Cookin'</i> Prestige 7094	14 Jimmy Smith <i>A Date With Jimmy Smith</i> Blue Note 1547	15 Shelly Manne, Friends <i>Li'l Abner</i> Contemporary 3533
16 Frank Sinatra <i>Where Are You?</i> Capitol W 855	17 George Shearing <i>Black Satin</i> Capitol 858	18 Ray Charles <i>The Great Ray Charles</i> Atlantic 1259	19 Dave Brubeck <i>Jazz Goes To Junior College</i> Columbia 1034	20 Sonny Rollins <i>Way Out West</i> Contemporary 3530

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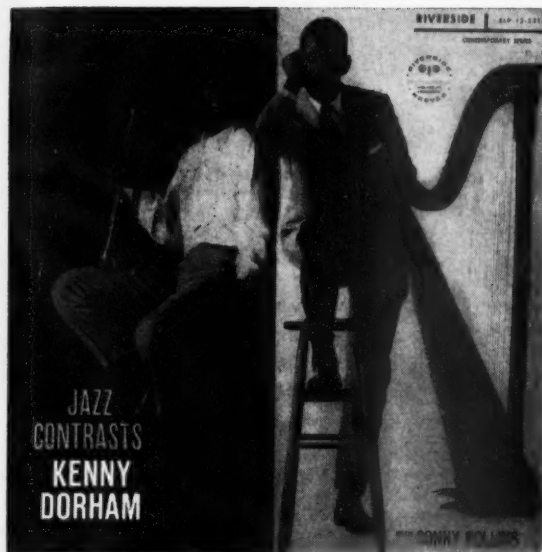
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importance*

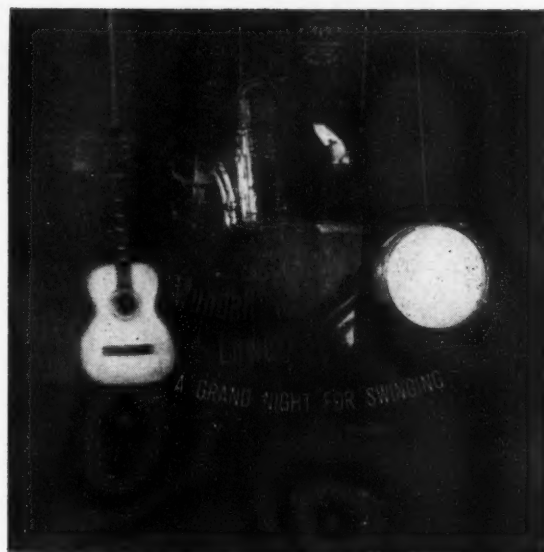
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Monk's Music
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KENNY DORHAM (12-239)
Jazz Contrasts: The brilliant trumpet star playing swingers (with Sonny Rollins) and ballads (with harp).



MUNDELL LOWE (12-238)
A Grand Night for Swinging: A top guitar tears loose in a hard-driving LP with Billy Taylor, Gene Quill.

RIVERSIDE



THELONIOUS HIMSELF:
 Unique solo piano performances by this titan of modern jazz. (12-235)



KENNY DREW: *This Is New*—"hard bop" at its swinging best. With Donald Byrd, Hank Mobley. (12-236)



JAZZ a la BOHEMIA: Randy Weston Trio, Cecil Payne recorded "live" at Cafe Bohemia. (12-232)



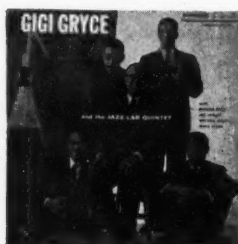
HERBIE MANN: *Sultry Serenade*—rich, warm sounds led by the outstanding jazz flutist. (12-234)



COLEMAN HAWKINS: *Hawk Flies High*—still the king of tenors; with J. J. Johnson, Idrees Sulieman. (12-233)



ZOOT SIMS Quintet: *Zoot!*—great tenor man in top form; George Handy, Nick Travis, Wilbur Ware. (12-228)



GIGI GRyce Jazz Lab 5—"cooking . . . the results are fine," says Ralph Gleason. With Donald Byrd. (12-229)



THELONIOUS MONK: *Brilliant Corners*—1957's most praised LP. Sonny Rollins, Max Roach, etc. (12-226)

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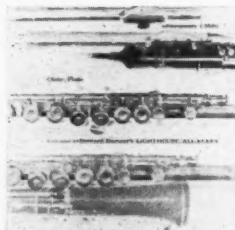
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by the group, an LP with more accurate fidelity, because I feel this group has a good deal to say, with much more vitality and force than many of the so-called "Dixieland" groups recording today. (D.G.)

Harry James

WILD ABOUT HARRY—Capitol 12" LP T 874: *Kinda Like The Blues; Blues For Lovers Only; Countin'; Cotton Pickin'; Ring For Porter; Burn 12; What Am I Here For; Blues For Harry's Sake; Bee Gee; Blues On A Count.*

Personnel: Harry James, trumpet and leader; Robert Rolfe, Don Paladino, Nick Duono, Ray Linn (tracks 2, 4, 5, 6, 8, 9), and Art DePew (tracks 1, 3, 7, 10), trumpet; Robert Edmonson, Robert Robinson, Herb Harper (tracks 2, 4, 5, 6, 8, 9), and Ray Sims (tracks 1, 3, 7, 10), trombone; Ernest Small, Corky Corcoran, Francis Polifroni, Herb Lorden, Willie Smith, reeds; Buddy Poor (Buddy Titch), drums; Larry Kinnamon, piano; Russ Phillips, bass; Allan Reuss, guitar.

Rating: ★★½

This is one of the cleanest-sounding, easy-riding big band albums I've heard this year. In it, Harry has less of the rooster-ish sound and more of the drive of the '40s in his playing.

The charts include three by Ernie Wilkins: *Kinda, Lovers Only*, and *Harry's Sake*. All are blues, with a flavor of Basie in them. The ensemble work on them, and throughout the album, is crisp and well-integrated.

This is a band rooted in swing. The beat here is the rigid four of the Swing Era. There are traces of modern voicings and some contemporary figures in the writing, but the conception is right out of the Big Band Era. Corky Corcoran sounds as he did when he was blowing with Harry in the mid-'40s. Willie Smith is as fluid as in days gone by. Francis Polifroni's tenor has more of Pres and Getz in it. Rich is again punching a big band.

And for all the comparative rigidity, the band moves. It's not top-heavy with brass. Dig *Blues For Lovers Only*, and hear what Harry is offering today.

It's good to hear him blowing with the firmness he once had. And it's good to hear a voice out of yesterday still speaking. (D.C.)

Jazz At Hollywood Bowl

JAZZ AT THE HOLLYWOOD BOWL—Verve 12" LP MG V-8231-2: *Honeysuckle Rose; I Can't Get Started; If I Had You; I've Got The World On A String; Jumpin' At The Woodside; 9:20 Special; How About You?; Someone To Watch Over Me; Begin The Beguine; Willow Weep For Me; Humoresque; Love For Sale; Just One Of Those Things; Little Girl Blue; Too Close For Comfort; I Can't Give You Anything But Love; Airmail Special; You Won't Be Satisfied; Undecided; When The Saints Go Marching In.*

Personnel: Harry Edison, Roy Eldridge, trumpet; Flip Phillips, Illinois Jacquet, tenors; Oscar Peterson, piano; Herb Ellis, guitar; Buddy Rich, drums (all on tracks 1, 2, 3, 4, 5); Peterson, Ellis, and Ray Brown, bass (tracks 6, 7); Art Tatum, piano soloist (tracks 8, 9, 10, 11); Ella Fitzgerald, vocalist; with Paul Smith, piano; Barney Kessel, guitar; Joe Mondragon, bass; Alvin Stoller, drums (tracks 12, 13, 14, 15, 16, 17); Ella and Louis Armstrong, vocals; with Armstrong All-Stars (tracks 18, 19); ensemble (track 20).

Rating: ★★★★★

This is the concert Norman Granz presented at Hollywood Bowl in 1956, and the spread of music and taste is indeed wide.

It opens with the jam session, consisting of two up-tempo tunes and a ballad medley. On *Honeysuckle*, Harry Edison opens as if he has been warming up all night. His solo is clean and punching. Flip Phillips and Jacquet follow, both subdued and not yet in their groove. Roy opens his solo with

Mike André

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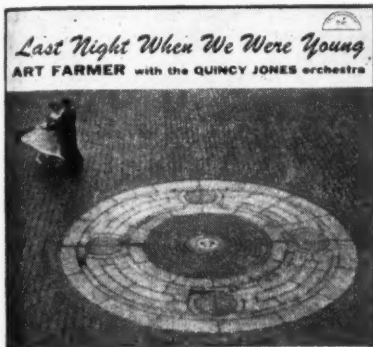
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a climax and really has nowhere to
go after that. It was unfortunate that
he jumped into the 'way-high register
so soon because it is apparent that ex-
citement was building in him.

He has better luck on his number
in the medley, a crisp, often lyrical
Can't Get Started. Edison's *If I Had
You* is full of wit. Phillips' *World On
A String* is moody, but somewhat dis-
organized.

The final section of the jam session
is a rocket-paced *Jumpin' At The
Woodside*, with Jacquet opening at a
roar and finally coming into a modi-
fied stretch of repetitive blowing, not
without honks. Edison and Eldridge
blow well, with Roy's solo apparently
cut by the start of fours with Rich,
which lead to Buddy's long drum solo.
Considerable editing would have made
this more interesting to hear, but
watching Rich in action is better over
a long stretch than on record. I have
always found that a good part of his
impact as a soloist has been visual.

Oscar Peterson's trio emerges from
the jam session rhythm section back-
ground to contribute two fast num-
bers, of which *How About You* is a
good example of the excitement Peter-
son can achieve when really wailing.

Tatum's set of four tunes is done
with artistry, and deserves Granz' de-
scription: "That's the greatest thing
in jazz." His ovation at the conclu-
sion of his set is deservedly tremen-
dous.

Ella's set begins with a *Love For
Sale* a bit uncomfortable on the bot-
tom. But Ella warms quickly, and
rocks easily through *Just One Of
Those Things*, a good *Little Girl Blue*,
a hard-swinging *Too Close For Com-
fort* (which, although I've heard it by
her easily a dozen times, never fails
to surprise me with what she can do
with just one voice); her cute *I
Can't Give You Anything But Love*
(with imitations of Rose Murphy and
Louis); and a wailing, scat version
of *Airmail Special*.

Ella's duet set with Louis turns out
to be only two tunes, and the finale
is largely a re-introduction of the
participants, with *Saints* churning
through it all. (D.C.)

Lighthouse All Stars—Jazz Statesmen

DOUBLE OR NOTHIN'—Liberty 12" LP LRP
3045: *Reggie Of Chester; Stoblemates; Celestia;
Moto; The Champ; Blues After Dark; Wildwood;
Quicksilver.*

Personnel: Track 1—Lee Morgan, trumpet; Ben-
ny Golson, tenor; Wynton Kelly, piano; Wilfred
Middlebrooks, bass; Charlie Persip, drums. Track
2—Morgan; Golson; Frank Rosolino, trombone;
Dick Shreve, piano; Red Mitchell, bass; Stan
Levey, drums. Track 3—Conte Candoli, trumpet;
Rosolino; Bob Cooper, tenor; Kelly; Middle-
brooks; Persip. Track 4—Golson, Cooper, Roso-
lino, Candoli, Morgan, Shreve, Mitchell, Levey.
Track 5—Candoli, Cooper, Rosolino, Shreve,
Mitchell, Levey. Track 6—Morgan, Golson, Kelly,
Mitchell, Persip. Track 7—Golson, Cooper, Roso-
lino, Candoli, Morgan, Kelly, Middlebrooks, Per-
sip. Track 8—Candoli, Rosolino, Cooper, Shreve,
Mitchell, Levey.

Rating: ★★ ★

This pleasant combination of forces
took place last February, when the
Dizzy Gillespie band made a west
coast visit. A group of Gillespie-ites,
known here as Charlie Persip's Jazz
Statesmen, joined the crew at Howard
Rumsey's bastion of jazz, the Light-
house. Apparently, some sort of mu-
tual inspiration took place, because
the results here are very pleasing.

The LP begins with a quintet from
the Gillespie band and ends with the

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Lighthouse sextet. Between these two tracks there are various mixtures of the two groups.

Benny Golson contributed four charts: *Reggie, Stablemates, Celia*, and *Blues*. *Wildwood* is a Gigi Gryce chart. *Quicksilver* is Horace Silver's. *The Champ* is a Gillespie gem. *Moto* is a Bob Cooper contribution. Several of the tunes impressed me, including *Celia*, a lovely ballad; *Moto*, a flowing chart; and *Blues*, which probes the heart of that form in a manner Ray Charles would relish.

Combining forces perked up both groups, it seems to me, and the performances, for the most part, are moving. Morgan is a standout, playing with impressive drive and interesting conception. Mitchell plays with his characteristic ingenuity and skill. Cooper represents good taste throughout. Golson's writing and playing are invaluable factors in making this a worthwhile collection, too.

From my point of view, the Gillespie-influenced tracks are more invigorating than the Lighthouse group tracks, but there is a consistently high level maintained throughout. Much of the delight that the groups felt in working together is projected and, as a result, the listener is the winner. (D.G.)

Herbie Mann

YARDBIRD SUITE—Savoy 12" LP MG 12108:
Yardbird Suite; Here's That Mann; One For Tubby; Squire's Parlor; Who Knew; Opicana.

Personnel: Herbie Mann, flute and tenor; Phil Woods, alto; Eddie Costa, vibes; Joe Puma, guitar; Wendell Marshall, bass; Bobby Donaldson, drums.

Rating: ★★★★★

This gathering of top notch soloists results in an assortment of highly listenable sounds. Mann plays moving flute on four tracks and fluent tenor on two. The charts include the Bird title tune, a Costa original (*Mann*), Woods' *Parlor*, and three Puma compositions, *Tubby*, *Knew*, and *Opicana*.

Mann, who continues to impress me as one of the most eloquent flutists in jazz, plays more than commendably on tenor here, too. Costa plays vibes throughout, often in Bird-driven fury. Woods has been more furious on other occasions, but makes a vital contribution here. Puma, taking advantage of the Charlie Christian heritage and all the major refinements on jazz guitar since, plays delightfully well.

The charts, for the most part, are merely jumping off points, but the title tune and Puma's moody *Opicana* contain worthwhile melodic material.

This is an inspired group of able jazzmen. The results are generally rewarding. This is one LP worth the purchase price. (D.G.)

Lee Morgan

LEE MORGAN—Blue Note 12" LP 1557:
Hasan's Dream; Domingo; I Remember Clifford; Mesabi Chant; Tip-Toeing.

Personnel: Morgan, trumpet; Gigi Gryce, alto sax and flute; Benny Golson, tenor sax; Wynton Kelly, piano; Paul Chambers, bass; Charlie Persip, drums; comp. and arr., Benny Golson.

Rating: ★★★★★

This is as much Benny Golson's album as Lee Morgan's, since Benny not only wrote all five originals but overcame his modesty long enough to play tenor sax on the session. He cooks throughout, occasionally (as in *Domingo*) achieving a warmth of sound comparable with Ben Webster's.

As a composer Benny often seems concerned with unconventionality of construction—*Mesabi Chant* has 18 measures, an eight-bar bridge, and 18 more. He is also very much preoccupied with the minor mode. The first two titles, which occupy the entire A side, are both minor; so is *Mesabi*.

In general, both sides offer exactly what you would expect of the talent in question, and this talent is never in question. Lee wails most effectively on *Tip-Toeing*, a blues. Gigi Gryce, in addition to blowing alto on the date, did some flute work that is nowhere credited on the liner. The rhythm section could hardly miss: all you have to do is examine the personnel. (L.F.)

Ken Moule

KEN MOULE ARRANGES FOR...—London 12" LP LL 1673: *Nice Work If You Can Get It; Makin' Whoopie; Son Of Ponchik; Prelude To A Kiss; Cobby; The Tired Badger; Lulu's Back In Town; My Fanny Valentine; You've Done Something To My Heart; Lullaby Of The Leaves; High Ratio.*

Personnel: Ken Moule, piano; Don Rendell, tenor; Ronnie Ross, baritone; Dougie Robinson, alto; Leon Calvert, trumpet; George Chisholm, trombone; Arthur Watts, bass; Alan Ganley, drums.

Rating: ★★★★★

This is a pleasant assortment of the British jazz ideas of Moule, who selected the musicians and tunes, and wrote the arrangements and originals for the date.

There are moments of musical anemia here, plus manifestations of a Gerry Mulligan influence, but several of Moule's charts are inventively designed. His originals are delightful, for the most part, and his arrangements embody an interesting use of juxtaposed voices.

The individual performances are not of a high level. Once again, Rendell indicates that he is an able musician, if not of consistently high caliber. Calvert manifests a certain amount of courage, in terms of striving for conceptual ends without always achieving them. The Mulliganesque Robinson shows some fluency on the baritone, but is not yet an individual on it. Moule, as a pianist, manages to convey certain basic ideas in a rather relaxed way. Chisholm seems out of place here, occasionally playing figures that would be more at home on a George Lewis LP. The rhythm section is steady.

There are few meaningful solos here. The essential value of the LP is in Moule's approach to jazz and the potential inherent in that approach. There is a worthwhile fluidity in his charts which make them appealing. Also, he utilizes considerable wit in his writing, an ingredient certainly of value of the often too-intense world of jazz. I'd like to see him write for jazzmen of more mature stature. (D.G.)

Johnny Richards

WIDE RANGE—Capitol 12" LP T 885: *Nippon; So Beasts My Heart For You; Walkin'; Nina Never Knew; The Ballad Of Tappan Zee; Cimarron; Stockholm Sweetie; Close Your Eyes; The Nourisher Of You; Young-At-Heart.*

Personnel: Johnny Richards, leader; Burt Collins, Jerry Kall, Paul Cohen, Doug Mattemo, trumpets; Jim Cleveland, Jim Dahl, Frank Rebek, trombones; Jay McAllister, tuba; Al Antonucci, French horn; Shelly Gold, bass sax; Billy Slapin, baritone and piccolo; Frank Socolow, tenor; Gene Quill, alto; Hank Jones, piano; Chet Amsterdam, bass; Maurice Marks, drums; Willie Rodriguez, tympani.

Rating: ★★★★★

Composer-arranger Richards, it

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seems to me, is one of the ablest men to serve as a leader. He manifests a creative discipline and integrity so essential to accomplishment.

Fronting a band of competent musicians, musicians with definite solo potential, he manages to create an individualistic sound. It is a sound reflecting Richards' desires and musical aims. The band itself, as evidenced here, is a versatile one. The book appears to be balanced enough to allow the band to fulfill a variety of bookings successfully.

Walkin', for example, is a delightful exercise in the blues, while *Young* is a ballad with obvious pop appeal. *Nipigon*, *Tappan*, and *Cimarron* are Richards' originals, well-conceived and sensitively-performed. *Cimarron* features a fascinating theme vividly transported by dramatic section work and the efforts of three driving trombones. *Stockholm* is Quincy Jones' tribute to Clifford Brown. *Close* is a balladic vehicle for Rehak. *Nearness* is taken at a briskly inviting tempo.

The value of the band, for the most part, is inherent in the best of the charts themselves and in the fresh band sound, which bear the stamp of Richards' individuality. Richards' best charts manage to be thought-provoking and rhythmically sound, a combination many jazzmen cannot achieve. The solos are inspired, if not consistently on a par with the quality of the material itself. Cleveland would be an asset to any band and inspires Rehak and Dahl as well, making the trombone section a thing of beauty. Quill, a maturing alto man, speaks with force, too. Hank Jones, like an omniscient smiling Buddha at the piano, makes a good deal of sense in his solos.

The use of tuba, French horn, bass sax, piccolo, and tympani add to the wide range implied in the title. Richards explores a variety of tonal patterns, giving the band a full, rich sound. With the assets cited as a basis, I would like to see Richards utilize more charts by other jazz composers, including Quincy Jones, Ernie Wilkins, Manny Albam, Al Cohn, Jimmy Giuffre, Benny Golson, and Bill Holman. The addition of one or two key soloists to complement Cleveland and Quill would help, too. But this is a band of broad appeal and validity in jazz. It deserves to be heard regularly. (D.G.)

Max Roach

JAZZ IN 3/4 TIME—EmArcy 12" LP MG 36108: *Blues Waltz; Valse Hot; I'll Take Romance; Little Folks; Lover; The Most Beautiful Girl In The World.*

Personnel: Sonny Rollins, tenor sax; Kenny Dorham, trumpet; Billy Wallace, piano; Ray Bryant, piano on *Most Beautiful Girl*; George Morrow, bass; Roach, drums.

Rating: ★★★★★

Elsewhere in these pages you will be reading of the special interest the writer has felt for triple-pulse jazz, and of the particular contributions to its development made by Sonny Rollins.

With this, the first jazz album ever devoted to the idea, the waltz becomes ineradicably established in direct association with jazz. Not as a gimmick. Not as a twisted three-against-four metric device. The music played by Rollins, Roach & Co. makes no apologies or qualifications; it is waltz music, and it is jazz, and it makes it.

What the album proves as a whole is that improvisation, and the particular subtleties of syncopation that cause it to swing, cannot be destroyed by the triple pulse. The first track, six-and-a-half minutes of blues, proves this conclusively. The choruses are long-metered into 24 measures apiece; ironically, measures 17 through 20 of the theme are taken note for note from Kay Starr's *Rock and Roll Waltz*. Though it tapers off into a sloppy ending, Sonny Rollins' solo is generally excellent. So is his composition, *Valse Hot*, heard previously on one of his Prestige LPs.

It is not during the solos, but in a couple of the ensembles, that the group occasionally fails to swing: Kenny Dorham's exposition of the theme in *I'll Take Romance* grazes perilously close to the boundaries of the corn belt, while Max tends toward that um-ching-ching feeling, but a minute later, on the same track, Kenny blows some typically persuasively ad lib Dorham, and Max is cooking with 3/4 gas. Something similar happens on Max's composition, *Little Folks*, four measures of which have an inescapable *Ach Du Lieber Augustin* flavor.

Lover, which in its many previous 4/4 versions always sounded to us like Cinderella at the ball, in the wrong clothes, clearly is more at home in a jazz waltz setting. The last track, a seven-minute stretch on the Rodgers and Hart standard, makes an intriguing contrast with the 4/4 version cut earlier by Rollins for Prestige.

A full five stars must be credited to Max and the quintet for the idea of this LP. The slight reduction from the maximum rating is due only to a few slight goofs in execution. But by all means, get this one. It's unique. How many jazz LPs nowadays can even pretend to have earned this adjective? (L.F.)

Sonny Rollins

ROLLINS PLAYS FOR BIRD—Prestige 12" LP 7095: *I Remember You; They Can't Take That Away from Me; My Melancholy Baby; Just Friends; Old Folks; My Little Suede Shoes; Star Eyes; I've Grown Accustomed to Your Face; Kids Know.*

Personnel: Rollins, tenor; Kenny Dorham, trumpet; Wade Leggett, piano; George Morrow, bass; Max Roach, drums.

Rating: ★★★★★

A NIGHT AT THE FIVE SPOT—Signal 12" LP S 1204: *Parker's Mood; Steeplechase; Buzzy; Serenade from the Apple.*

Personnel: Cecil Payne, baritone; Phil Woods, alto; Frank Soclow, tenor; Duke Jordan, piano; Wendell Marshall, bass; Arthur Taylor, drums.

Rating: ★★

Dedications to Bird are this year's fashion, and the difference in execution in these two albums is striking.

The Bird medley occupies one side of the Rollins disc. Without interruptions, on one track taking up the entire side, the soloists take turns recalling seven tunes that, aside from the fact that Charlie Parker happened to record all of them in the later and less important stage of his career, have nothing in common.

But Rollins is Rollins, and the tunes that feature him generate enough fire to give the side some meaning. Overall are two tracks, the comparatively short and generally effective treatment of the *My Fair Lady* ballad and the Rollins original called *Kids Know*,

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Don Lusher, trombone; Henry McKenzie, clarinet; Eddie Blair, trumpet; Keith Christie, trombone; Leslie Gilbert, alto sax; Ronnie Chamberlain, soprano sax; Bert Ezzard, trumpet; Frank Horrox, piano; Bobby Pratt, trumpet; Red Price, tenor sax; Johnny Hawksworth, bass; Ken Kiddier, bass clarinet; Duncan Campbell, trumpet; Ronnie Varrell, drums; Wally Smith, trombone; Jimmy Coombes, trombone

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7 BASS 32 DRUMS I Can't Get The Water
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5 BARITONE 30 VIOLIN Crazy Rhythms
6 ACCORDION 31 VIOLIN When Your Love Has
Gone
7 BASS 32 DRUMS Don't Take Your Love
From Me
33 VOCALIST 34 DANCE Shake Up The Band

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Mandell Lewis—Guitar
George Devine—Bass
Kenney Drews
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2 ALTO SAX/BARITONE SAX Her Eyes
3 ACCORDION/DRUMS/GUITAR Let's Get It On
4 PIANO/ORGAN/VIOLIN/VOLIN I'm A Fool For You
5 BASS/TROMBONE I'm A Fool For You
6 VOCALIST I'm A Fool For You

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Coral Records just cut an LP of BILL HOLMAN and his band. Bill learned to spell chords starting at Westlake College, learned ear method at Westlake also used by Billy May. Within 30 days of Westlake graduation, Holman got first chance to play in big-name bands with Barnett and later Kenton.

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which I found most attractive. It would have been twice as good if it had been half as long. It is played throughout in ¾ time; Rollins is rapidly making his name as the Wayne King of jazz.

It is when you listen to an album like *A Night at the Five Spot* that you wish you weren't a record reviewer. All the musicians are talented and respected; Joe Termini, the Five Spot's owner, is to be congratulated for the modern jazz policy he inaugurated; Signal, too, was full of good intentions.

Yet this is precisely the kind of LP that leads one to wish the union would triple the scale so that the market could no longer be fooled with hastily made and meaningless discs that could have been produced by anybody without preparation, without arrangements, and without a penny of avoidable expense.

Except for the brief open-and-close choruses of Bird themes, this is just six guys blowing the blues and *Honey-suckle Rose* and *I Got Rhythm*. "All are excellent vehicles for blowing, just as they were when originally conceived," writes Ira Gitler. Conceived by whom? Gershwin, Fats Waller? And who "conceived" the blues?

The tempo on *Parker's Mood* drags almost 50 percent. Phil's solo has form and soul. Cecil Payne was evidently spliced, as there seems to be a measure missing somewhere. Duke Jordan cooks, but the tune comes to a silly sudden end with his solo—possibly another editing goof.

The tempo on all the other three numbers rushes. Frank Socolow's time on *Steeplechase* recalls the early Charlie Ventura.

The formula for a real tribute to Bird is neither the Five Spot's nor even Rollins'. The ideal dedication would involve 10 to 12 of his greatest tunes, carefully arranged and rehearsed, studio recorded, with some one of Wood's caliber carrying the brunt of the solo burden.

Perhaps somebody will do it one day, and when they do, I hope they'll cover up the clock in the studio. (L.F.)

Sims-Cohn-Steward-Chaloff

THE FOUR BROTHERS—TOGETHER AGAIN! —Vik 12" LP LX 1096: *Four and One More*; *So Blue*; *The Springing Door*; *Four in Hand*; *A Quick One*; *Four Brothers*; *Ten Years Later*; *The Pretty One*; *Aged in Wood*; *Here We Go Again*.

Personnel: Zoot Sims, Al Cohn, Herbie Steward, tenors; Serge Chaloff, baritone; Elliot Lawrence, piano; Burgher Jones, bass; Don Lamond, drums.

Rating: ★★★★★

This is a delightful family reunion. There are moments in listening to this recreation when you want to forget the present and future and concentrate on a meaningful past. Sims, Cohn, Steward, and Chaloff combine here to form one of the most moving reed sections in jazz.

Although there are moments here when I missed the bite of the compelling Herman brass section, this section can hold its own in any league. And Lamond, representing the rhythmic surge of that great band, kicks the section and soloists inspiringly.

The arrangements are excellently appropriate. Cohn contributed *Blue*, *Quick*, *Later*, and *Wood*. Manny Albam wrote *Hand and Again*. Gerry Mulligan wrote *Four* and teamed with Sims on *Door*. Lawrence charted *Pretty*.

The Jimmy Giuffre opus, *Brothers*, rounds out the set nostalgically.

The blowing is on a high level, with Sims and Cohn particularly memorable. Steward solos well, too. Chaloff solos most forcefully on *Wood* and gallops over the section effectively. This, the last session before his death, represents the fervent expression of a fatally ill man. It is a kind of significant farewell, in the language he knew best.

For those who were moved by the Herman brothers, this is a must purchase. For those who want to know what a reed section should sound like, this is equally valuable. It is not a set without flaws, but it does point out that musicians of merit can speak without shrieking.

One note—on my copy, the record labels were reversed, Side 1 actually being Side 2. (D.G.)

Jimmy Smith

JIMMY SMITH PLAYS PRETTY JUST FOR YOU—Blue Note 12" LP 1563: *The Nearness of You*; *The Litterbug Waltz*; *East of the Sun*; *Autumn in New York*; *Penthouse Serenade*; *The Very Thought of You*; *I Can't Get Started*; *Old Devil Moon*.

Personnel: Jimmy Smith, organ; Eddie McFadden, guitar; Donald Bailey, drums.

Rating: ★★★★★

This is a moodier Jimmy Smith than we have heard on record in recent releases.

On the whole, a satisfying collection of fine standards, with Jimmy breaking loose on *East of the Sun* and *Old Devil Moon*. The others are mostly ballad tempo, with the kicks coming in Jimmy's harmonic and dynamic variations.

Although the electric organ is a rough instrument to swing, it's an even rougher one on which to sound individual on ballads. There's a danger that much of the slower-tempo work can end up sounding like background music at a roller-skating rink. Not so, here. Jimmy's style is his own, and his ballads are more than embellishments of melody on the organ.

Eddie McFadden, heard on several solo spots, particularly on *Autumn*, *Penthouse*, and *Very Thought*, is a sensitive guitarist. (D.C.)

Frances Wayne

THE WARM SOUND—FRANCES WAYNE—Atlantic 12" LP 1263: *Early Autumn*, "Round Midnight"; *Prelude To A Kiss*; *My One And Only Love*; *In Other Words*; *Two For The Blues*; *Blue and Sentimental*; *Speak Low*; *Oh What A Night For Love*; *You Go To My Head*; *Caravan*; *Soft Winds*.

Personnel: Frances Wayne, vocalist; Al Cohn (tracks 4, 5, 8, 10), tenor; Jerome Richardson (1, 6, 11, 12), baritone and flute; Billy Butterfield (track 2), trumpet; Urbie Green (tracks 3, 7), trombone; Hank Jones (tracks 4, 5, 8, 10) and Billy Rowland (tracks 1, 2, 3, 6, 7, 9, 11, 12), piano; Wendell Marshall (tracks 4, 5, 8, 10) and Milt Hinton (tracks 1, 2, 3, 6, 7, 9, 11, 12), bass; Billy Mure (tracks 1, 2, 3, 6, 7, 9, 11, 12), guitar; Don Lamond (tracks 4, 5, 8, 10) and Osie Johnson (tracks 1, 2, 3, 6, 7, 9, 11, 12), drums.

Rating: ★★★★★

Up until now, Frances Wayne has been remembered mainly as the vocalist with Woody Herman's first herd who sang with a warmth and depth, often electrifying, found in few Swing Era-Bop Era singers.

From now on, if this album is heard enough, she should be known as the singer who made *The Warm Sound* more than a catchy album title. This is a collection of excellent singing, mostly straight ballad style with jazz backgrounds and a sure sense

(Continued on Page 35)

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"FIRST OF ALL," says Elmer Bernstein, with a fond look at his earphones, "I want to emphasize that I'm not a nut."

In face of the perceivable facts, such a declaration seems hardly necessary. "Fact is, though," he explains, "when I became interested in stereophonic recording and reproduction some years ago, these so-called audiophiles scared me."

"Audiophiles—they're the characters who don't seem to care what kind of junk comes through their speakers, just so it meets the acoustic standards of whatever bug they're bitten by. But, as you can see, I definitely am a stereo enthusiast."

Certainly the briefest glance at Bernstein's living room bears out this statement. The young composer of such movie scores as *Man with the Golden Arm*, *The Ten Commandments*, and *The Sweet Smell of Success* is versed enough in the subject to speak authoritatively on stereophonic music in the home.

DOMINATING THE END wall of his living room, centered underneath a couple of attractive oil paintings, is a modern cabinet housing the nerve center of his home music system.

On the left top surface is installed a Rek-o-kut turntable with Pickering tone arm and cartridge. A Fisher pre-amp and 25-watt Fairchild amplifier feed a Scott 330B AM-FM binaural tuner. On the receiving end of the cycles generated therein are two 604C Altec 15-inch co-axial speakers housed in large rectangular folded-horn Acoustic-Craft cabinets. Obviously, these speakers are the apples of his eye.

"For my money," he opines, "this speaker setup is very practical for the average home. I mean the volume ratio for the home seems ideal. You see, I don't require too much volume when I run stereotapes—not with these speakers."

"Generally, musicians tend to turn up the volume in a search for some



Elmer Bernstein

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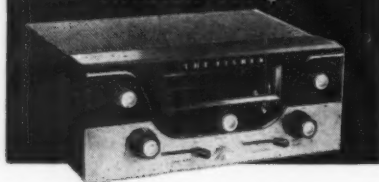
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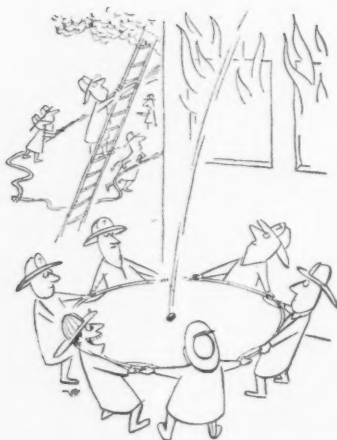
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realism from records or tapes. It's a sort of desire to hear the entire orchestra surrounding them, of being 'in the middle' of the music. Anyone who's ever stood up in front of an orchestra knows what I mean . . . With my set-up, however, I don't find it necessary to blast down the house. The twin speakers give me all the realism, all the depth I need."

THE STEREO HEART of Bernstein's system lies in a small hallway off the living room. This is a Concertone Model 2020 professional tape recorder. When necessary, his earphones provide complete privacy from the yelling of his children on the back patio.

Of his year-old rig, Bernstein says, "I selected the components myself thanks to previous educational aid from George Fields of Audio Arts Studios. Marlin Skiles helped me assemble it. This is a custom-built cabinet and, as you can see, the tape recorder is simply installed in a wall closet, with shelves overhead where I can store my tapes."

Once bitten by the stereo bug, he says, the serious collector's usual reaction is to rush home and dump his monaural system. Between the monaural and stereo setups, he declares, "there is no basis at all for comparison."

In direct relation to this, he continues, "stereophonic listening is not for the background music record buyer, the person who throws some discs on the changer as mood music for something or other. Stereo is for those who want to *listen* to music. And, by the way, you don't necessarily have to be overwhelmed by the sound that pours from the speakers. That's why the volume control is there."

OF THE MOTION PICTURE background scores Bernstein has cuffed, five out of seven are now released as long play albums. These are *Golden Arm*; *Ten Commandments*; *Drango*; *Men in War*, and *Sweet Smell of Success*. In light of the indisputable sales boom in such packages, what are the prospects of such movie music being recorded and released for the growing stereo market?

"To date, there just aren't any stereotapes available on the market," he says. "You see, motion picture scores are not recorded stereophonically. For one thing, they'd have to bring another recording rig on the soundstage, and this means added expense."

"As the demand for such recordings increases, however, I'm confident that stereo movie scores will be on the market before we're very much older."

—tyman

Silver Cups

New York—At the opening of Horace Silver's quintet recently at the Vanguard, Silver, in discussing the members of his group with the audience, urged the audience to get to know the men by inviting one and all to their tables for drinks during the intermission.

In addition, Silver plugged his new album, "Horace Silver With Strings . . . and Ropes, etc."

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the blindfold test



Mulligan Stews

By Leonard Feather

Just 10 years have gone by since Gerald Joseph Mulligan, then a 20-year-old recruit in the Gene Krupa band, established himself on the New York jazz scene. That decade has been as eventful for "Jeru" as for jazz itself.

During the early years he was an essential element of the epoch-marking Miles Davis band, writing and playing for the Capitol sides; simultaneously he was involved with big-band writing and playing, for Elliot Lawrence and Claude Thornhill.

Not until 1952, with the formation of the Mulligan quartet, did his name achieve international jazz eminence. Since then he has gassed fans in persons in Paris and London, has shown his extraordinary flexibility as a soloist at ease in any type of jazz group, and has displayed through all his work a keen sense of sardonic humor that reflects the personality of the man.

Gerry is a delightfully easy subject for a *Blindfold Test*; his comments call for no prodding and a minimum of editing. He was given no information whatever, before or during the test, about the records played for him.

The Records

1. Chubby Jackson. *Mother Knickerbopper* (Argo). Sandy Mosse, Vito Price, tenor saxes; Bill Harris, trombone; Jim Gourley, guitar; Don Lamond, drums. Comp. & arr. Tiny Kahn.

That sounds like the new version of Chubby's band. It was an arrangement of Tiny's. I think the sound was much better than the original version of it. The whole quality of the band was better. That's not one of my favorites of Tiny's arrangements, but it was well played. The drums were a little strong for my taste, especially in the breaks at the start, but it fit nicely with the general mood. The guitar solo was very nice, although a bit extended for the continuity of the arrangement, and I didn't really feel that the backgrounds to most of the solos really added anything.

I liked the second tenor very much. He had a clear, driving sound and that solo was the most integrated into the arrangement, I thought. It was a pleasant surprise to hear Bill Harris in there. It's a good band. I'll give it three stars.

2. Les Modes. *Catch Her (Dawn)*. Julius Watkins, French horn; Charlie Rouse, tenor sax; Gildo Mahones, piano; Chino Pozo, bongos.

This is a weird sounding tune, but nice—interesting. A good balance between Charlie and Julius. That's a good sound they get together, with the French horn and tenor. I especially like the way Charlie plays. The bongos seemed to be a little overbalancing in the first chorus but calmed down later on. The piano was lost in the beginning of his solo. I wouldn't say it swung, because it was that kind of breakneck tempo that never settles down and swings but has a different sort of mood—setting up a dynamic tension. I'd give that three stars, too.

3. Thelonious Monk. *I Should Care* (River-side).

Like I said, that one long run was a giveaway. Only Thelonious plays that run. *I Should Care* is the tune. It's an interesting thing, he's doing something I was trying to do with

horns, but I can't say I was as successful at it. For a casual sounding thing it's a very studied effect he's doing there—adding voices that have percussive or various kinds of effects and then dropping them. Even though it's a studied and calculated thing, it shows his sense of humor effectively, especially in the notes he leaves in. That has to get four stars—I like that.

4. Claude Thornhill. *Lover Man* (Columbia). Arr. Gil Evans. Danny Polo, clarinet.

That's a beautiful arrangement. I used to enjoy playing that. That was Gil Evans' arrangement of *Lover Man* for Thornhill. As I say, it was a lot of fun to play. Even the first time I played the thing I sight-read it (my part was in about five sharps) and it just sort of played itself. It was nice to hear Danny Polo. I only wish that he had made more records, because he was really one of my favorite, favorite clarinet players—beautiful sound. Something else that I don't think people had a chance to hear was that he was a really great jazz player. He would have been, I'm pretty sure, the man who really utilized clarinet in the modern idiom. The few times he made sessions with us very shortly before he died, when Lee Konitz and I were with the band, he just knocked us all out completely. He had a beautiful sound and utilized it in a way that fit perfectly. I'd like a set of his records, to hear all the things he made. Four stars for this.

5. Mel Lewis. *Brookside (Mode)*. Comp. Bob Brookmeyer; Jack Sheldon, trumpet; Charlie Mariano, tenor; Bill Holman, baritone; Buddy Clark, bass.

That's a nice record. I started to get a little puzzled there toward the end because the solo certainly sounded like Red Mitchell, and the trumpet—although it doesn't sound like him, on the other hand I'd swear it was Chet. Melodically it doesn't sound like him, but I know that lately he hasn't been sounding the way I remember him anyway. The baritone was very good. That would be probably Bob Gordon. I don't know anybody else who has

that clearcut a sound on the instrument. I don't know the tenor, but it sounded good. All the solos were good.

The whole thing has a sound that reminds me of Clifford Brown—something he wrote or something that is very much in the vein of things he did write. Actually I'm a little hard put to place the whole thing because it could be different groups of people. I'll give it about three-and-a-half stars.

6. Duke Ellington. *The Telecasters from Such Sweet Thunder* (Columbia). Harry Carney, baritone sax.

I haven't heard that before. That gorgeous sound means Harry Carney. Harry said he was going to be doing a date by himself, so I would assume that was part of the date under his name. It has sort of a reminiscence of Duke's band and yet it doesn't sound like Duke's band. It's a very cute tune. I love that man's sound. Give it four stars.

7. George Russell. *Ezz-thetic* (Victor). Comp. Russell; Bill Evans, piano; Art Farmer, trumpet; Hal McKusick, alto sax; Milt Hinton, bass.

Mind you, I don't know who it is but the tune is *Ezz-Thetic*—I think it's a George Russell tune. Sort of has an other-worldly sound on *Love For Sale*. The piano solo was good—good construction and nice momentum. The trumpet, and alto sort of let down and didn't really make the pace of the rest of the people. The bass sounded wonderful underneath. There were some nice little ensemble passages. Give it three stars.

8. Johnny Keating's Swinging Scots. *Hampden Roars* (Dot). Jimmy Dauchar, trumpet.

That section's got a good sound—brass and saxophones—excellent sections. The solos were good. I especially liked the first trumpet solo. Again, some of the backgrounds sort of don't add anything to the solos. I notice in a couple of places the last eight of two choruses in a row the trombones come in with a sort of unnecessary figure underneath that gets in the way of the solo, but the overall thing

is good. It has a good big-band feeling with section work. I have no idea who it is. Four stars.

9. Gil Melle. *Walter Ego* (Prestige). George Duvivier, bass; Shadow Wilson, drums. Comp. Melle.

Well, involved progressions on that tune make for incoherent choruses. They never seem to be able to settle down and dig into anything. Every time they get an idea going the progression is somewhere else. In fact, the bassist played the most coherent and swinging chorus on the record. The baritone on his chorus sounds sort of hung up all the way—always a little breathless and behind. He does sound like he has possibilities

as a baritone player. (Somebody will probably kill me for saying that!)

The tune itself is another one of these sort of weird sounding things. It's an interesting figure, but for me, coming in with the sticks on the cymbals after the figure sounds very much out of character to the mood they've started to create with the tune. I'd give that three stars for the bass solo and two-and-a-half for the rest of it.

10. Dixieland Goes Progressive. *That's A Plenty* (Golden Crest). John Plonsky, trumpet; Bob Wilber, clarinet; Urbie Green, trombone.

That's loaded with humor, isn't it? I'd sort of guess that it might be the

band that Bobby Hackett got together. I don't know whether that's it or not, but hearing the tuba and a sort of modernized version of an old warhorse like that . . . I'm trying to place the tune. I know it as well as I know my own name, but I can't think of the title. I wouldn't know how to classify this, but it was a lot of fun. They didn't seem to be taking it particularly seriously.

The trumpet and trombone dug in and got into the spirit, but the clarinet sounded like he was sort of intimidated and underplaying himself when the mood of the thing called for more of an overplaying.

It was cute. I'd say about three stars on this.



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sound reading

(Ed. Note: Following is a list of current manufacturers' literature in high fidelity field. If you wish to receive any of it, indicate your choice and mail to H-F, Down Beat, 2001 Calumet Ave., Chicago 16. Enclose remittance where a price is designated.)

Audiogersh: Offers two-color literature describing the "Miracord" changer with the magic wand spindle and all accessories; also literature on the Lorenz line of moderately-priced loudspeakers and enclosures. Free.

Orradio: *The Seven Old-Fashioned Villains*, a booklet explaining many flaws to be found in magnetic tape and how these flaws are eliminated in Irish brand recording tape. This booklet describes the complete line of amateur tapes available and also gives pertinent data on timing tapes.

Bell Sound Systems: An eight-page booklet, profusely illustrated, describing the Bell Tape Transport, a new stereo tape recorder. The booklet also illustrates and describes a complete line of accessories that accompany the recorder.

H. H. Scott: A new complete catalog on all Scott equipment with technical specifications.

Walco Needles: Offers a leaflet, cleverly illustrated, that graphically demonstrates what you should look for in buying a diamond replacement needle for your phonograph.

Cabinart: A superbly illustrated, three-color brochure describing the complete line of cabinetry, speaker enclosures, and speaker systems, with dimensions, prices and all other pertinent data.

Glaser-Steers: An attractive, two-color brochure introducing the new GS Seventy Seven record changer. The booklet illustrates and describes the many new features incorporated into the changer and also describes the accessories that are available.

Heath Company: A liberally illustrated 48-page booklet, *The How and Why of High Fidelity*, by Milton Sleeper, that answers questions about the nature of high fidelity. Also, it provides the fundamental principles for planning a sensible high fidelity system. Without technical language the author provides the reader with a sound basic knowledge with which to evaluate performance and upon which to base selection of equipment. Twenty-five cents a copy.

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November 14, 1957

Jazz Records

(Continued from Page 30)

of the pulse of jazz in her voice.

The songs are top-drawer, the backings sensitive, and the voice an extension of the fine instrument of the First Herd days. There's warmth here, and taste, too. This is an album which should satisfy the jazz fans, and undoubtedly make new friends for her among the pop fans as well. There's not a track on it that couldn't be plugged on radio at any time of the day or night. While that is relatively unimportant in terms of artistic success, it is of utmost importance for economic survival for jazz artists, particularly vocalists, who can draw support from the pop area. Ella, Sarah, Erroll Garner, Dave Brubeck, and Louis are a few who immediately come to mind. Billie Holiday, Anita O'Day, Jimmy Rushing, and the bulk of the blowers are among those who deal constantly in straight jazz, and have the smaller mass audience. The fault is at the teen-age level, where the base of the potential jazz audience is tiny.

The pace of this album is generally slow. Except for *Two for the Blues* and *Soft Winds*, the mood is soft. *Two For* builds riffs like a big band.

(Continued on Next Page)

my favorite jazz record

(Ed. Note: Following is the 13th prize-winning letter in Down Beat's favorite jazz record contest. The \$10 prize goes to Ted White, 1241 Forest Ave., Highland Park, Ill.)

(Send letters to Down Beat, Editorial Department, 2001 Calumet Ave., Chicago 16.)

In my opinion, Clifford Brown was the finest trumpet player of all time. I am 15 years old, and have been collecting jazz records for four years, and playing trumpet for six years.

The impact of Clifford's death was certainly felt by all who had ever heard him. The world of jazz suffered a great loss when Brownie and Richie Powell were killed in an auto accident.

Strangely, my favorite record of my favorite musician was not cut with the Max Roach group, with which he recorded some of his finest sides, but with a group which was largely composed of west coast musicians such as Stu Williamson, Russ Freeman, Bob Gordon, etc. This particular track is from a Pacific Jazz record, arranged by Montrose. The name of the tune is *Tiny Capers*, and it was written by Clifford. His chorus is certainly typical of his infallible tone, range, and technique.

Many old-fashioned jazz fans who prefer Dixieland or Swing may feel that modern jazz is cold and unemotional, but none can deny the warmth and feeling always evident in Clifford's magnificent blowing. He was certainly the greatest.



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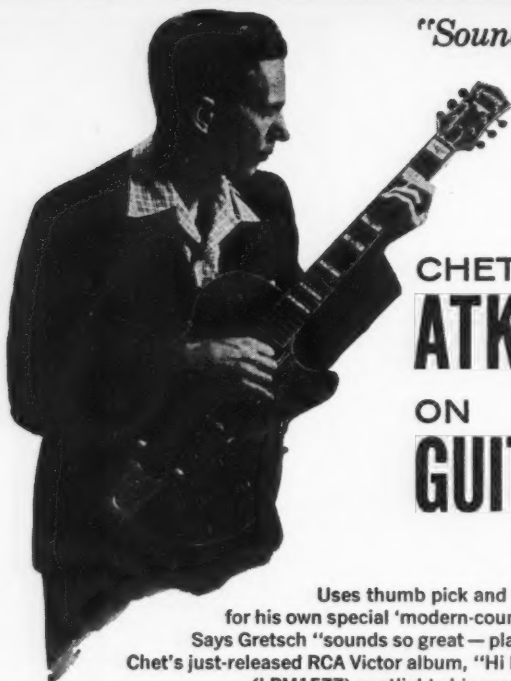
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Soft Winds skips along much like the Goodman sextet's airy version. For once, Kurt Weill's lovely *Speak Low* is taken out of the rigid Latin-American tempo and delivered as a ballad. Bart Howard's beautiful *In Other Words* is a memorable experience, including the little aside, in Italian, asking for a kiss.

Urbie Green is gentle and tasteful on *Prelude* and *Blue and Sentimental*. Butterfield is appropriately Davis-ish on *Midnight*. Jerome Richardson's contributions on his four tracks, particularly *Autumn* and *Winds*, are excellent. (D. C.)

Pepper Adams

(Continued from Page 17)

he taught all the hip bass lines to Paul Chambers and Doug Watkins, and I couldn't begin to tell you how much I learned from him. Barry just stays in Detroit—wailing. He's happy there, and I'm happy he'll be there when I get home."

IN JANUARY, 1956, Pepper, Kenny Burrell, and Tommy Flanagan migrated to New York. This wasn't a simple case of fame and fortune beckoning. It was just that "... there were so many good cats in Detroit, there wasn't enough work to go round."

It is ironic that for all his self-identification with, and bitter-end loyalty to, Detroit, the most important single factor leading to his capture of *Down Beat's* jazz critics' poll award as New Star on baritone for this year was his brief sojourn with the Stan Kenton band in 1956. Till then he was virtually unknown, so far as the jazz public—and critics—were concerned. He hadn't made any reputation on records. hadn't worked with any of the popular "name" groups. How, then did he land the Kenton baritone chair?

"Very simple," Pepper grins. "Oscar Pettiford got me the gig. He told Stan about my playing; (exactly what he told him, I don't know—but it must have been good). Stan talked to me, and before I knew it, I was on the road with the band. No audition—nothing. Just like that."

Adams found working with a big band "very interesting, a change in itself since I'd never had the experience before. And beneficial, too—materially, I mean." One result was that when the band reached Los Angeles, he began getting studio dates "with people like Conrad Gozzo." Drummer friend Mel Lewis was a significant factor. Mel featured Pepper on his album for San Francisco Jazz Records during the Kenton band's visit to the Bay City; Pepper reciprocated on his own LP dates for both Pacific Jazz and Mode, due to be released shortly.

Big band work, however, is just not his jug of java, Pepper finds. After Kenton, came a grueling cross-country tour with Maynard Ferguson. Pepper's verdict: "Big bands are just frustrating. From now on I hope I can keep working with, say, a five-piece group, make a living and keep on blowing the way I want."

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Woody Herman Band

Personnel: Woody Herman, leader, clarinet, and alto; Joe Romano, Jay Migliore, San Firmature, Roger Pemberton, saxes; Bill Harris, Archie Martin, Roy Wiggins, trombones; John Coppola, Andy Peele, Everett Longstreth, Danny Stiles, Bill Berry, trumpets; Roy Frazee, piano; Jimmy Gannon, bass; Karl Kiffe, drums.

Reviewed: In concert, sponsored by the Northwestern jazz society, at Cahn auditorium, Northwestern university, Evanston, Ill.

Musical Evaluation: The "New Third Herd," as it's termed, is not the equal, in many respects, of previous Herman herds. However, if one is willing to cast aside the cobwebs of nostalgia, this band has merit.

Essentially, it is an extension of the warm, fresh, vigorous Herman personality. It is a young band, composed primarily of young musicians virtually unknown to the average audience. But there's Bill Harris, speaking with the eloquent dignity that comes from productive experience, to help direct and discipline the younger members.

The band continues to perform many of the well-known charts, including *Four Brothers*, *Bijou*, and *Apple Honey*. But Herman, unlike many other leaders, is concerned with revitalizing the book. As a result, the band performs Horace Silver's *The Preacher*, an up-to-date *Don't Get Around Much Any More*, and a string of fresh Gene Roland charts. Roland, as a matter of fact, has been kept busy stocking the Herman book with new items. His recent contributions include several earthy blues of value.

With the exception of Harris, whose solos are many-faceted gems, the level of solo performance is not uniformly high. Archie Martin, a newly-added trombonist, in a brief solo indicated a good deal of wit and skill. In the sax section, Firmature and Migliore show promise. And trumpeter Bill Perry indicates that it's possible to play a Gillespie-model horn without sounding like Diz. His solos often make sense. What is most important, in terms of the growth of the band, is the fact that Woody offers his men many solo opportunities. Many of the tunes include five or six solos. In this way, the men acquire, if they are essentially capable, a confidence in themselves and an encouraging guide to individuality. For this, I feel, Woody is to be commended.

As a unit, the band has its moments of accomplishment and its moments of struggle. On up-tempo tunes the band often dashes with the vigor of Faubus in Harlem, as Red Smith so aptly put it. On ballads the band is tender, as opposed, for example, to the ballad sound the Kenton band achieved the last time I heard it. With the addition of fresh charts (and Woody should complement Roland's efforts with those of other prominent writers) and the gradual maturation of the men as soloists and as a collective unit, this band could easily succeed on a broad scale,

if not as significantly as previous Herman herds.

Audience Reaction: The collegiate audience, 800 strong, was enthusiastic in its response to the band, and Woody as an individual. Soloists were well received, with Bill Harris drawing particularly warm response.

Attitude of Performers: Woody continues to be a poised, capable emcee. The members of the band reflect a definite joy in being part of the band. This feeling communicates, via the on-stage interaction between Woody and the members of the band, quite vividly to the audience.

Commercial Potential: Woody reports that his Verve LPs have been satisfying experiences for him. With additional Verve LPs planned, the band should acquire even wider acceptance than it has to date, as more potential jazz fans are attracted by the sound of the Herman band. In concert, the band should find another rewarding outlet. And if any bands can find a place on television, this one certainly can. Those red blazers were made for color TV.

Summary: The newest of Herman herds has improved since I first heard it, months ago. It is a young band, but not an undisciplined one. Bill Harris continues to be its most obvious asset, but under Woody's astute leadership several other members of the band could become mature jazz soloists as well. It is a matter of time and bookings and individual ability. With a constantly expanding book and awareness that jazz did not come to a halt ten years ago, the Herman band and the Herman philosophy remain vital forces in the course of the evolution of jazz.

—gold

Red Nichols and His Five Pennies

Personnel: Red Nichols, cornet; Bill Wood, clarinet; King Jackson, trombone; Joe Rushton, bass sax; Al Sutton, piano, and Rollie Culver, drums.

Reviewed: During second week of four week engagement at Zucca's Cottage, Pasadena.

Musical Evaluation: An evening with Red and his survivors of jazz' Lost Generation rapidly mellows into a Golden Age haze redolent of Bix, Rollini, and the rest of the merry company who so vividly colored the music of the '20's.

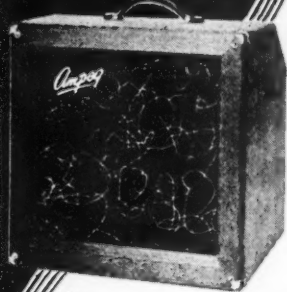
Undeniably, Beiderbecke was Nichols' idol in that bygone era and the heritage of Bix' style remains the outstanding characteristics in Red's approach to his horn.

The Pennies' book, too, is mined with such savory period dishes as Bix' *In A Mist* and Ellington's charming *Morning Glory*, to be served late in the evening when the appropriate level of nostalgia is attained.

Otherwise, there is all too much of *March of the Gladiators/Battle Hymn of the Republic* flagwavers in the leader's programming. This is commercial Dixieland in extremis. But inasmuch as there exists a sizable audience appar-

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ently digging this particular kind of two-beat ruckus, Red and the Pennies dish it out with frenchfries on the side.

The Nichols chops are still ironclad. He leads the ensemble with power and enthusiasm and, while his solo work doesn't ignite the tablecloths, it is marked by confidence and enthusiasm as on the 1915 vintage *Dallas Blues*.

Joe Rushton, who claims to be "... the only actively participating bass sax man in the league," provides more solo kicks than any of the Pennies. He handles the cumbersome, almost phlegmatic-sounding horn with admirable elan in solos and, when working as part of the rhythm section, keeps a grumpy bass line moving beneath the ensemble.

King Jackson's trombone, while not too cleanly articulated, from time to time bursts into a romping solo (*Shake It And Break It*). Bill Wood's clarinet work is facile and melodic but lacks anything resembling real fire. Al Sutton, who plays an appropriately jangly swinging piano, particularly shines on *In A Mist*. Culver is a good, unspectacular timekeeper with a strong, undeviating drive.

Audience Reaction: Nichols apparently attracts an older, more settled audience, but one which, from observable evidence, is not averse to hallooing, stomping, and yelling for more. Two-beat has been termed good music to get loaded by; the audience on night of review was doing its best to authenticate that description.

Attitude of Performers: Old pro Nichols knows how to hold the customers in the palm of his hand. His approach on and off the stand is sincerely friendly; his between-tunes announcements are informal and intelligent.

Commercial Potential: The state of the nitery business being what it is, taking the Pennies on the road would be unthinkable. But that will not happen, as shooting is scheduled to begin next February on Red's biopic. In the Los Angeles area, however, the band proves a consistent draw in any two-beat location.

Summary: More Bix than Dixie, Red's Pennies deal out much more than a Nichols' worth of music to ear-conditioned admirers. Rather a bore for modernists, but a ball for Figs.

—tyan

Another Critic

Chicago—Recently, the Chicago office of *Down Beat* received a phone call from an irate reader.

"What's with you people?" he said. "I read the review of the Jonathan Edwards LP and thought it must be a fantastically good jazz LP, so I ran out to buy a copy. I went to a record shop which wouldn't allow me to listen to it, before buying it, but I didn't mind, because of the favorable review. Then I got it home and played it. What kind of gimmick is this? What's happening?" he added.

Not a typical reaction. Some purchasers heard it and thought it to be quite lovely.

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IN CANADA: Atlas Radio Ltd., Toronto

the hot box

By George Hoefer

SO YOU WANT to read about jazz. This never has been too much of a problem for the last 20 years. First came Pan-assie's *Hot Jazz* and Charles Delaunay's *Hot Discography*, both in 1936. These



were followed by Hobson's *American Jazz Music* (1939), Sargent's *Jazz, Hot and Hybrid* (1938), and, then, the accepted standard reference tome *Jazzmen* (1938).

There were two books that predated Panassie and Delaunay, but they were soon discounted as being not only erroneous but misinterpretive. Henry O. Osgood's *So This Is Jazz* (1926) talked about the King of Jazz in the guise of Paul Whiteman and a Circleville Jazz Poet named Ted Lewis. The second book, Hilton Schleman's *Rhythm on Record* (1936) came out before Delaunay by a few months, but it was incomplete and full of mistakes, compared with the French discographer's work.

SINCE 1940 THERE has been a fairly constant output of jazz histories, biographies, and novels, both in the United States and Europe.

For those who wished to delve deeper into the subject, there were many jazz little magazines, emanating from many corners of the world, such as *Jazz Information*, *Hot Record Society Rag*, *Jazz Session*, *Clef*, *The Needle*, *Jazz News* (from Australia), *The Record Changer*, and many others.

Up to the present day, books and magazines, pertaining to jazz music, are coming out at the rate of about five books and several magazines a year.

This fall saw the unveiling of *Giants of Jazz* by Studs Terkel with sketches by Robert Galster, published by Thomas Y. Crowell Co. of New York City.

Terkel is probably the most sincerely honest disc jockey who ever mentioned the word "jazz" over the airwaves. His book has been designed to acquaint teenagers (the rock 'n' roll supporters of the recording industry) with the richness of our native music, and with this book he attempts to present to them the elementary history of jazz and its giants.

He does a commendable job, working the previously disclosed biographical data on such jazz names as Armstrong, Bessie Smith, Beiderbecke, Oliver, Waller, Ellington, Basie, Billie Holiday, Goodman, Kenton, Herman, and Gillespie, into a worthy compendium.

Possibly there is a bit too much of the "folk music" aura in the feel of the book, but all in all it will be fine to help the teenager arrive at some worthwhile sensitivity regarding the rhythm of American music.

ANOTHER BOOK WITH a similar approach is the forthcoming *The Jazz Makers* to be published by Rinehart in November. Supervised by Nat Hentoff



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and Nat Shapiro, this book will include
writing by Feather, Keepnews, Hoefler,
Avakian, C. E. Smith, John Wilson,
and Bill Simon on the notables covered
in Terkel's book, plus Tatum, Jelly-
Roll Morton, Baby Dodds, Jack Tea-
garden, Hines, Pee Wee Russell, Hea-
derson, Lester Young, Eldridge, Char-
lie Christian, and Charlie Parker.

Our boy, the English professor from
Carleton college in Northfield, Minn.,
hasn't been idle either.

John (Jax) Lucas has come out with
another pamphlet containing much in-
teresting and worthwhile information
for those who follow jazz on records.
Lucas has followed up his *Basic Jazz*
on Long Play with *The Great Revival*
on Long Play. His research and or-
ganizational talents are available for
\$1 by writing to the Carleton Jazz club
at the college.

THERE IS A worthwhile and in-
formative jazz magazine sponsored by
the New Orleans Jazz club, *The Sec-
ond Line*. It is edited by R. A. Tiug, a
well-known jazz aficionado of the Cres-
cent City and an eminent surgeon,
whose real name is Dr. Edmond Sou-
chon. His pseudonym spells "guitar"
backwards.

There are always many revelations
and data pertaining to the beginnings
of American jazz in this bimonthly
publication. The doctor advises he has
just been involved with a recording
date on Golden Crest for an album to
be called *Dixieland of Old New Or-
leans*.

It features Souchon, banjo and gui-
tar; Johnny Wiggs, trumpet; Ray
Burke, clarinet; Emile Christian, trom-
bone; Santo Pecoraro (Santo Pecora's
nephew), drums, and Sherwood Man-
giapane, bass.

charivari

By Dom Cerulli

MARTIN WILLIAMS, the perceptive jazz
critic of *The Saturday Review*, recent-
ly completed what amounts to a 12-
installment treatise on the life and
music of Jelly Roll Morton, in the
form of liner notes for the forth-
coming Riverside re-release of the
famed Morton Library of Congress
records.

After revisiting Morton, Williams
turned up a few landmarks which he
finds applicable to today's scene.

"If anybody looks for forms, he'll
find a precedent, at least, if not in-
spiration in Morton's work," Williams
said. "On some things, his conception
was remarkably classical. He never
improvised on chord sequence. But he
managed amazing rhythmic and me-
lodic variations on a melody line.

"Nobody, except Monk and Errol
Garner, has a similar conception to-
day."

Williams pointed to Morton's play-
ing of *Hyena Stomp* as "a tour-de-
force.

"It's a 16-bar stomp, one theme only.
The melodic content can be stated in
two bars. Jelly Roll takes the two-bar
riff with 16-bar extension through
eight variations. Another thing, he
breaks his improvisation into lines of
various even-numbered units, from two
to eight bars. He takes advantage of
building in twos. He doesn't try to

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cover up the fact that his material is very simple, but plays on it.

"One of the best things the Modern Jazz Quartet does is fugues. To me, the kind of counterpoint John Lewis does behind Bags is much more worthy of development he could give it than to borrow a form from classical music.

"Lewis could find hints and clues in the polyphonic passages of Jelly's band records. They were written and arranged. This is unique to jazz, a way of developing polyphonic voicings. This is worked out or in the music itself. It died out. It had to die out, because people were interested in other things."

AT THE LENOX SCHOOL of jazz last summer, Composition instructor Bill Russo used a Melrose stock of Morton's *Hyena Stomp* in an ensemble class. "The students were really surprised," Williams recalled.

"But over and over again, the things the guys are coming up against today pop up in rags.

Jelly Roll has constant reference to a melodic line. Monk does that on ballads. Not so much on his originals. Monk's variations spring from rhythmic variations. He works with implied polyrhythms and displaced accents.

"Morton did the same things." Williams has found that "the colorful old character approach to Jelly Roll has done him disservice. But an equal, if not greater, disservice has been done to his music by the kind of indiscriminate blanket praise that every note he wrote or played has received in some quarters.

"Morton wrote some poor themes, produced some second-rate pieces, played some bad piano, and made some bad records."

A longer look into Morton's work will show that his band records have some passages, termed by Martin "in effect, harmonized section work which swings—before Don Redman is supposed to have solved that problem. *Shreveport Stomp* uses a long continuous line—a problem few dared to take up again until Charlie Parker (its germ is in several rags.).

"One might say that on a technical level alone, he cuts across years of development in jazz."

Among the lasting factors in Morton's work, Williams found a "kind of scoring for brass" which Morton must have had in mind on the variations on the trio of *King Porter Stomp* which Henderson used, passed on to Goodman, and which set a pattern of influence with us today.

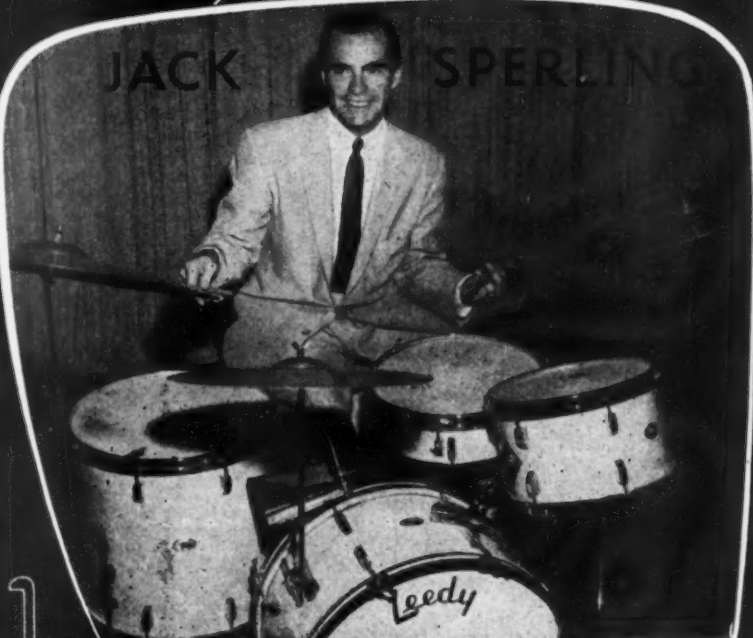
MARTIN FINDS IT in Duke's *Bojangles*, and in, among others, the arrangements of Ernie Wilkins.

Lest Jelly Roll pass out of the jazz background and be shrugged off as an egocentric eccentric, Williams issues a reminder that Morton, in his recorded work, turned French quadrilles, some ragtime, tangoes, marches, even opera themes, into jazz.

There was a construction in his playing, a building of choruses, which is rare these days in jazz. His variations progressed logically, one on the preceding one, in curves of ascendancy and descendancy which can practically be charted.

Williams sought an opinion from trombonist Bobby Brookmeyer on Morton, and Bobby's answer was: "He is a stimulating man. One can learn the essentials of writing, arranging, time,

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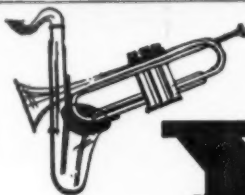
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Sworn to and subscribed before me this 7th day of October, 1957.
(Seal)

Charles Suber

Lester A. Powell
(My commission expires February 10, 1960.)

and improvising from him. He was one of the earliest articulate voices in jazz and the forms they used then were more complex than those we use today. I also remember his voice, ringing with pride, pride in his music, in his achievement, in himself as a man, as a gentleman. I hear that pride in his works, too. It is a rare quality; you don't hear it often nowadays."

Anyone for a good, long look at what's going on in the past?

tangents

By Don Gold

WHEN YOU USE the term "music," watch out.

It might mean Beethoven to one person and Jill Corey to another.

And as far as some listeners are concerned, it means Hildegard.

Recently, through no fault of my own, I was subjected to a few minutes (they seemed like epochs) of this phenomenon, when she made a guest appearance on a local television show.

She is a kind of living cliché, a woman with an unbelievable absence of talent trying desperately to wear sophistication like a long glove, without realizing that sophistication is far more than a casual reference to *The Continent*.

On this program she attempted to demonstrate her versatility. She played at the piano. Shades of Jonathan Edwards. She sang several tunes and a medley of tunes she said she introduced. This medley included *The Last Time I Saw Paris* and *I Love Paris*.

Hildegard, it seems to me, is to Paris what Schlitz is to Chablis.

And as I watched her cavort ludicrously, "charming" her way into an infinite number of television-bound homes, I realized that many people who can't get to Europe, settle for Hildegard. Actually, her success is more significant than that.

The regularity of her supper club bookings is an odd commentary on the level of music appreciation in America. Her charm is superficial. Her singing and piano playing are abominably poor. And yet she has created a substantial following among those who willingly buy a dinner or two and several drinks just to hear her gurgle in front of a mike.

How many of these people have heard Mahalia Jackson? How many of them would pay, or go out of their way, to hear Ella Fitzgerald? You know the answers.

In my own philosophical terms, Hildegard's success is an insult. I would not spend one trolley token to hear her sing, play the piano, and toss meaningless asides to bald-headed ringsiders. This, of course, is a matter of principle, one you may or may not share. In addition, however, it is a matter of demanding worthwhile entertainment for the masses.

It is possible to escape from the lonely crowd without being forced to hide in a septic tank.

It's so simple to say that people flock to the Hildegard bandwagon because they're seeking solace from the threat of radiation or because they are worried about next week's paycheck. What is more important, they are made to believe that Hildegard repre-

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sents "quality" by the mass media, which foster her career.

These same media, of course, present other amateurs, too. Hildegard is as much a symbol as a fallacy. To me, she represents most of the false elements in the relationship between entertainment and the public. Yet she succeeds. It is quite rare for a classical or jazz musician to win any sort of TV talent contest (if it matters), yet she succeeds. She works regularly and receives substantial acclaim. Far more able performers must wonder about tomorrow. She only must concentrate on spreading ye olde charm, like an indefensible plague, on the public.

And she, and others like her, will continue to do so as long as the perceptive segment of the listening public remains deplorably lethargic.

It is this lethargy, this acknowledgment of defeat, which perpetuates the non-productive careers of performers like Hildegard. The listeners who believe that entertainment can be meaningful without being obviously intense, the people who believe in Mahalia Jackson and Ella Fitzgerald, are content with their own discoveries. They don't seek reform. They seek to maintain their own private status quo.

It is this feeling that makes so much of "show business" a disgusting bore or an offensive belch in the face of the best traditions.

In this world of incongruous juxtapositions of values, it is vital at this time, that sanity be preserved through the exercise of valid taste. This can be done effectively, if people are willing to do so.

Rather than adopting a negative point of view, it would be wise to stand up and be counted on the side of those performers with something to offer Man instead of men. It is not enough for us to tell ourselves about the virtues of certain performers. We must become semi-violent propagandists in behalf of those whose ability we support.

If enough of us urge others to listen to Ray Charles sing the blues, to Mahalia Jackson sing of God, to listen to the Basie band sing about life, perhaps in time some sort of realization will take place on the part of the nebulous body known as the "listening public." Overt attempts to influence radio and television programming, by voice and letter, should be made. If the effort is strong and prolonged, some reform may result.

In personal terms, Hildegard is of no concern to me. When she walks onstage, however, she becomes a concern. She should, like so many others, be a happily-married, retired performer.

I say this because I do love Paris. And America, too.

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(Continued from Page 10)

tet, George Shearing, Gerry Mulligan, and the Australian Jazz Quintet... Sal Salvador's new group with Jack Six, Ronny Free, Ray Starling, set for the Tia Juana in Baltimore for one, maybe two weeks late in October.

Chicago

JAZZ, CHICAGO-STYLE: Down Beat poll winner Erroll Garner is slashing the keyboard of the Blue Note piano these evenings. Garner is sharing the stand with the Leon Sash quartet, which does some slashing of its own. The Oscar Peterson trio opens Nov. 13, celebrating the club's 10th anniversary. Les Jazz Modes, with Julius Watkins on French horn and Charlie Rouse on tenor, will share the two-week booking with the Peterson trio. Charlie Barnett's latest band enters the Note Nov. 27 for two weeks... The lusty Dixieland of Georg Brunis and cohorts continues to pack the Preview lounge. Upstairs, in the Modern Jazz room, all is temporarily silent, since Ken Nordine's Upper Limbo production pooped out... At presstime, the Marienthal brothers were undecided about the Oct. 30 opening at the London House. The four-week booking was uncertain, with Eddie Costa and Bernard Peiffer among the leading contenders. On Nov. 27, however, all is clear. Dorothy Donegan returns... June Christy is winding up her Mister Kelly's booking. Nov. 4 marks the Kelly's debut of expert comedian Gene Baylos and singer Carol Richards. Baylos will stay on the premises through the booking of Sylvia Sims, who arrives at Kelly's Nov. 18 for three weeks.

The Ramsey Lewis trio and Pat Moran's quartet continue their overlapping five-night schedules at the Cloister... Johnnie Pate's trio is at the SRO on a Friday through Sunday basis, with singer Frank D'Rone working the Wednesday through Sunday shift. The club will be closed on Monday and Tuesday... The precise, warm piano of Billy Taylor is filling the Sutherland lounge these evenings... At Roberts' organist Bill Doggett is pulling out all stops. The Step Brothers succeed Doggett Nov. 6 for two weeks and Louis Jordan makes a return visit Nov. 20 for two weeks... Bill Huff, on Wednesday through Sunday, and Eddie Baker, on Monday and Tuesday, keep the piano occupied at Easy Street. Sunday afternoons feature Billy Wallace's quartet... Gene Esposito's trio, plus singer Lee Loving, continue at the Laurel on north Broadway... Eddie Petan's trio has begun an indefinite booking at the southside Unique Lounge, initiating a jazz policy at the club.

ADDED NOTES: Sophie Tucker is satisfying her fans at the Chez Paree, where she'll remain for three more weeks... Evelyn Knight is the star of the new Empire room production. Johnny Puleo and his Harmonica Rascals are present and accounted for, too... Singer Lurlean Hunter, Norman Erskine, and comic Shecky Green are at the Black Orchid. Robert Clary returns to the Orchid Nov. 12 for three weeks, with Johnny Mathis and Irwin Corey set for nine days, beginning Dec. 3. A rather unique Orchid

Down Beat

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future booking finds Lili St. Cyr and Herb Jeffries sharing the stand for two weeks, beginning Dec. 27 . . . Plans are in the works for a Big Bill Broonzy benefit concert on Nov. 27, with location uncertain at presstime. Studs Terkel is the power and the glory will be in performances by Pete Seeger, Mahalia Jackson, Muddy Waters, Memphis Slim, Fleming Brown, Win Stracke, Little Walter, and Gerry Armstrong . . . And on the subject of folk singing, Mary O'Hara opens at the Gate of Horn Nov. 1 for four weeks . . . Dan Belloc's band will be in the Crystal ballroom of the Edgewater Beach hotel every Sunday evening during November and December.

Hollywood

JAZZNOTES: Look for a drastic change in Chico Hamilton's personnel in the not-too-distant future . . . Terry Gibbs is rehearsing a new-sound quintet with Pete Jolly on accordion . . . Ed Leddy, lead trumpet with Stan Kenton since April, 1955, quit the band to stay in town . . . L.A. Jazz Concert Hall reopens its doors early in November. May stay with week-end policy for a while . . . New personnel of Paul Togawa's quartet consists of Bill Trujillo, tenor; Jerry Mandel, piano, and Duke Morgan, bass. Togawa's Mode LP is leading seller of label's initial batch of releases.

ADDED NOTES: Bassist Don Payne's quartet is now working The Cellar in Vancouver, B. C. The group, which closes Nov. 3, includes drummer Billy Higgins and pianist Don Friedman . . . Leroy Vinnegar and Carl Perkins, piano, went into Sherry's Lounge at Sunset and Laurel Canyon for an indefinite stay . . . Ray Brown, Percy Heath, Leroy Vinnegar, and Don Payne got together during the JATP visit for a four-bass bash in Heath's Knickerbocker hotel room.

That was Miles Davis, not Sonny Rollins, who called L.A. seeking Dallas tenor man James Clay to join his new group. Clay couldn't be reached in Dallas but, if Miles still wants him, his mother's address is 811 Cliff Ave., Dallas. Drummer Chuck Marlowe organized a dance-jazz septet along Dave Pell lines, with the major part of the book clefted by Bill Holman and other charts by Shorty Rogers, Marty Paich, and Don Davidson. The swinging little group plays a Rocket-dyne Corp. dance Nov. 23 . . . Trumpeter John Anderson and pianist Ernie Freeman debuted their big band in concert at the Stadium club early this month . . . The Al Porcino-Med Flory "Jazz Wave" big band completed its first Jubilee album, is now cutting an LP for RCA Victor . . . Pianist Joyce Collins reorganized her trio, and is now backed by Ralph Pena, bass, and Bob Neel, drums. RCA Victor (in the person of Shorty Rogers) is reportedly mighty interested in recording the group. Joyce closes the Hotel Monica (formerly Chase hotel) Oct. 31 . . . Vido Musso heads for a stint at Vegas' Desert Inn after closing the Slate Bros. club. He's got Jim Clucher, bass and valve-trombone; Bob Harrington, piano, and Bobby White, drums.

NITERY NOTES: Weekend jazz appears to be thriving in east L.A.,

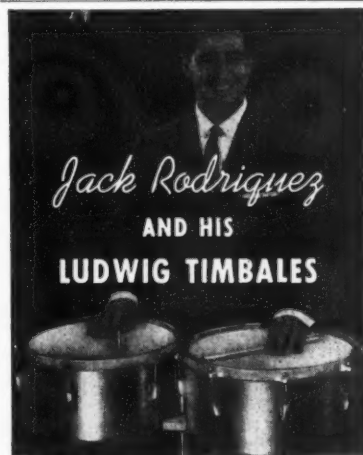


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with The Digger, The M club, and the Coral room competing with name attractions that make for swinging business and music . . . If this new nitery trend sticks, it could spell finis for the higher priced Hollywood clubs so far as jazz is concerned. Even now the end seems near, with the Peacock Lane recently reverting to the dubious appeal of female impersonator Ray/Rae Bourbon.

At the downtown 400 club, it's Rosy McHargue's Dixielanders . . . The Page Cavanaugh trio is at the Terraine room . . . Joe Darenbourg's two-beat band plays an FM radio remote every Saturday at 11:30 p.m. over KMLA from the Lark club at Third and Catalina . . . Pianist Morty Jacobs instituted a jazz policy at the Good Wife restaurant (at Ventura and Balboa) when he moved in there the 11th with Steve LaFever, bass, and Ronnie Boyd, drums . . . The Windsors are playing the Sheraton Town House till early December. Now

augmented to four voices, the group includes Bill Blakely, bass/drum/guitar; Jan Blakely, piano; Bill Collier, bass/trumpet/flute, and Bob Allen, drums/piano. What's more, they all sing . . . Bassist Scotty LaFaro subs for Howard Rumsey Sunday afternoons with the Lighthouse All-Stars . . . Frankie Ortega trio is at The Encore restaurant on La Cienega.

San Francisco

The Jazz Showcase cut back to three nights a week with Virgil Gonsalves' sextet and the Currie Tjader trio . . . Charles Ibanez, Chuck Peterson and Max Levitt continue at the Jazz Workshop . . . The Blue Lights, with Jerry Dodgion and Dottie Grae continue at Moana Surf . . . Ray Gorum opened up his own club, the Off-Beat Room, Oct. 1 with Ernestine Anderson and the Mastersounds . . . Marty Marsala continuing at the Tin Angel with owner Peggy Tolk-Watkins mulling a jazz and poetry night with Kenneth Rex-

roth . . . Jean Hoffman has signed with Fantasy and already cut her first LP for them; vocals and instruments . . . KRE has dropped its afternoon Open House show after 12 years and gone longhair.

—ralph j. gleason

Philadelphia

Count Basie booked into Pep's after closing of Al Hibbler, backed by Beryl Booker and Slam Stewart . . . Erroll Garner followed Carmen McRae into Red Hill Inn. Club was scene of memorial concert Oct. 13 in honor of Harvey Huxton, late manager . . . Concert billed as Philadelphia Jazz Festival scheduled for Convention Hall Oct. 19. Booked were Dizzy Gillespie's big band, Miles Davis, Chris Connor, Horace Silver, Jimmy Smith and Sonny Stitt . . . Dave Brubeck played concert in Trenton Oct. 11.

Johnny Mathis played first local appearance at Celebrity Room . . . Liberace, meanwhile, was at Latin Casino . . . Andy's Log Cabin, near Camden, starting name policy, featured Steve Gibson and Red Caps . . . Judy Garland, hit by flu bug, quit engagement at Mastbaum theater in middle of week . . . Glenn Gale's big band played date at Erie Social Club . . . Sam Donahue set to play dance in Trenton.

—dave bittan

Washington, D. C.


The Charlie Byrd trio is now playing at the Show Boat in uptown Washington. Keeter Betts is on bass and Eddie Phye on drums . . . Joe Rinaldi's quintet is playing at the Flame Restaurant in the Jazz Center room, Jazz Central having departed for an as yet unselected location . . . The MitcheH-Ruff duo and the Alex Kallao trio shared the bill at the Merryland Club in early October. The Bill Potts trio, with Earl Swope, put in some swinging evenings at the Merryland before leaving . . . Art Blakey brought the message to the 2011 Club in the Dunbar hotel for a week in mid-October . . . Russ Morgan holds at the Shoreham hotel Blue Room until Nov. 18 when Richard Maltby brings in his band . . . Washington jazz fans have been getting a boot out of Webster Young's recent Prestige LPs. When he played in Washington, Webster was called "Little Diz," but he's more of a "Little Miles" now.

—paul sampson

Pittsburgh

The Deuces Wild opened at the Midway lounge with Dodo Marmarosa on piano . . . Janna's, a new club on the north side, had Tommy Turantini's quintet in for two swinging weeks. Walt Harper followed, and the club is planning a steady jazz policy . . . The Cavaliers, with Leo O'Donnel on piano, can be heard every Wednesday at the Islands on Rt. 30 past Irwin, and on weekends at the Palanese club in McKeesport . . . Mickey Greco has his trio back at the Merry-Go-Round for another long engagement . . . Joe Negri and trio play for shows and dancing at the Copa.

—bill arnold



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It is possible to play these pieces with three or four wind instruments, although the use of more than four would not be appropriate to the nature of the music. With three wind instruments, the two will be doubling a voice in the two-voice portions; these two should be of different choirs (brass, reed). For example, if alto saxophone, tenor saxophone, and trombone are used, the alto could play the "A" voice and the tenor and the trombone could play the "B" voice. The two-voice writing is invertible, so either voice can satisfactorily be of higher pitch.

Best results will be obtained from these pieces if dynamics and markings are carefully observed and if a serious attempt is made to blend the wind instruments. Drummers: let the other parts be heard!

When the Bb part is played by a trumpet, it will often make most sense if transposed down an octave—if this is possible.

Metronome marking: $j = 176$.

1-Voice Invention. By Bill Russo

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E Flat Instrument

1-Voice Invention.

By Bill Russo

Musical score for E Flat Instrument, 1-Voice Invention by Bill Russo. The score consists of 11 staves. The first staff has a treble clef and a key signature of one sharp (F#). The subsequent staves have a bass clef and a key signature of one flat (Bb). The music features various melodic lines and rests, with some staves containing slurs and ties. The final staff ends with a double bar line and the word "FINE" written above it.

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Trombone

1-Voice Invention.

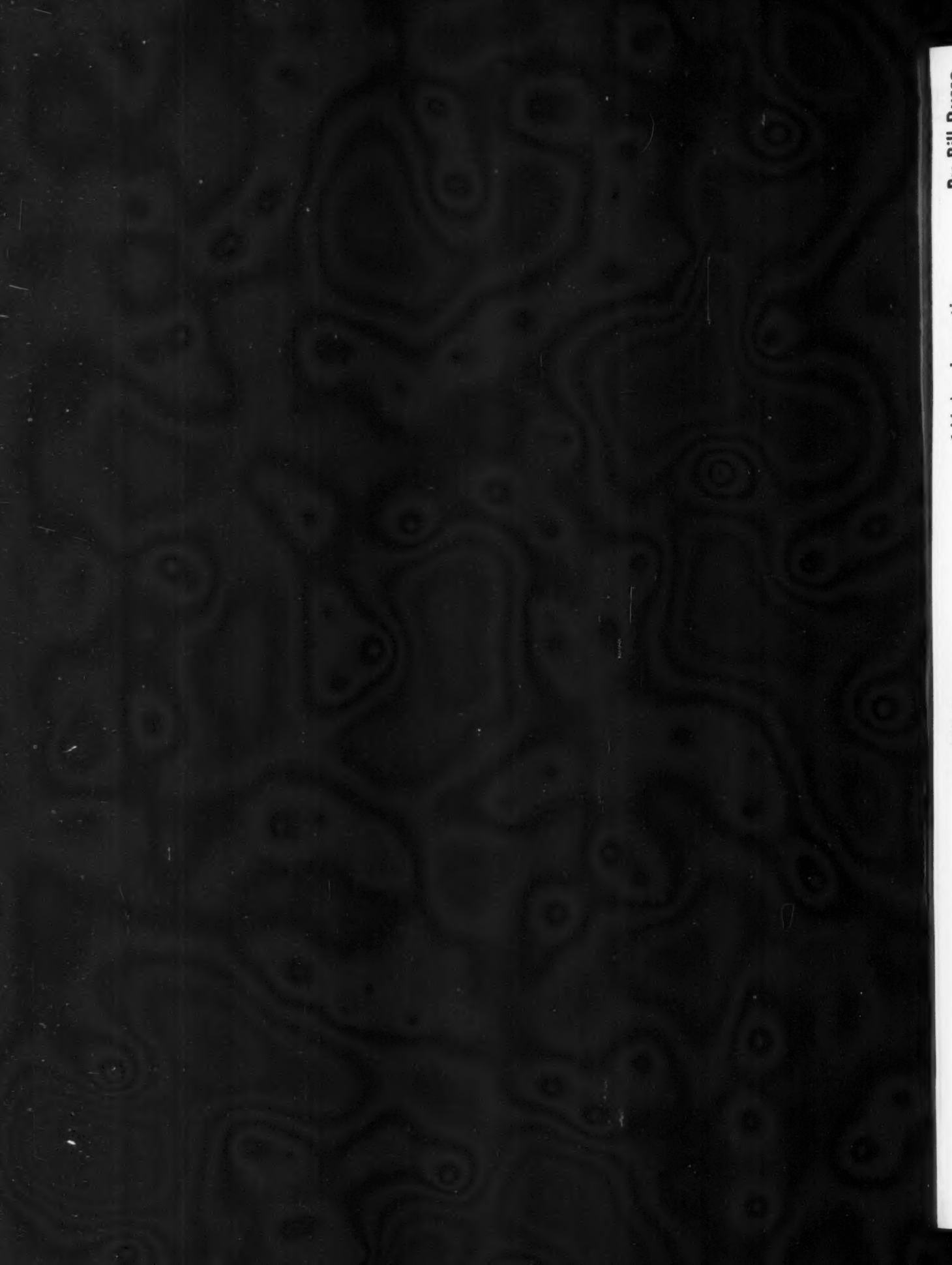
By Bill Russo

Musical score for Trombone, 1-Voice Invention by Bill Russo. The score consists of 11 staves. The first staff has a treble clef and a key signature of one sharp (F#). The subsequent staves have a bass clef and a key signature of one flat (Bb). The music features various melodic lines and rests, with some staves containing slurs and ties. The final staff ends with a double bar line and the word "FINE" written above it.

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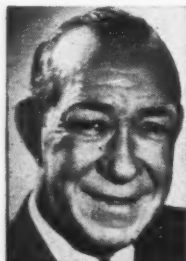
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filmland

By John Tynan

SCREEN SCENE: Shooting will definitely begin on *The Hot and the Cool* in March or April, according to composer-producer Herschel Gilbert. Eliot Asinof's adaptation of the Edwin Gilbert (no relation) book on the trials and tribulations of a Brubeck-like quartet will stress the problems of Kip, the pianist/leader.

"We'll probably location in either New York or San Francisco," Gilbert told us. "The atmosphere in either of those cities is more conducive to the feeling of our story. We hope, for example, to shoot many scenes in Birdland and other important jazz clubs with various modern jazz groups onstand."

Gilbert, who stresses that the film is a "progressive jazz" opus, said he hopes to get the Dave Brubeck quartet to record the soundtrack. "I feel that Dave should be the best possible choice to enhance both story and music," he disclosed.

Yet another biopic of a jazz personality is marked on AB-PT's production slate for 1958, which promises to be a bumper year for jazz in movies. Writer-director Tom Gries (pronounced Grice) has completed a screenplay based on the life of his stepfather, Muggsy Spanier. To be titled *Someday, Sweetheart*, the picture is the fourth biopic of trumpet (or cornet) playing jazzmen to be completed next year. The others: Red Nichols, Wingy Manone and the currently-shooting W. C. Handy flick.

Rockabilly Baby, which features heavily the Les Brown band, was released in Los Angeles the 16th... Peggy Lee and ex-hubby Dave Barbour have collabed on songs for George Pal's feature length *Tom Thumb*. Scoring is by Clarence Wheeler and Irving Bibb. But it won't hit the theaters until next summer... Dan Dailey's first venture as an independent producer (Hunter-Haven Productions) will be the life story of Albert and Harry von Tilzer, who clefted such oldies as *Take Me Out to the Ball Game*, *Wait Till the Sun Shines, Nellie*, and *Bird in a Gilded Cage*... Sam Goldwyn formally secured rights early this month to film *Porgy and Bess*. According to the Goldwyn office, production will commence "sometime in the spring." Casting will begin immediately.

It was the end of an era when RKO finally closed its music department last month. Last to be pinkslipped were music director Norman Bennett and Adele Hertzog. Longtime M.D. Constantine Bakaleineoff, who left RKO last year when production slowed to a crawl, now heads the newly formed Huntington Park symphony orchestra.

Readers recalling Alec Guinness' frothy brew, *The Captain's Paradise*, may be bemused to learn that it will be remade soon—as a musical. Abbe Lane will squirm through a club sequence.

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radio and tv

By Will Jones

FRANK SINATRA's approach to filmed TV, like his approach to live TV, is pretty casual.

When Sinatra arrives at the Samuel Goldwyn studios to film one of his musical shows, it amounts almost to just walking in and singing. There is a little delay while camera movements are plotted. But there's no rehearsal for Sinatra. He knows the Nelson Riddle arrangements, and he sings them to piano accompaniment, re-

recording both picture and sound at the same time. There's none of the pre-recording that has been the practice in movie studios for years. Riddle adds the orchestral scoring after Sinatra's fresh, one-take, do-it-the-way-I-feel-it performance has been put on film.

In this manner, Sinatra was able to set some kind of a record by shooting eight of his musicals in 15 days. That's only the beginning of the work for Riddle, though, whose post-scoring operation often continues almost until the date the show is scheduled to go on the air.

Sinatra the TV actor isn't quite so fast a worker as Sinatra the singer. When he's filming one of the dramatic films for his new ABC series, he takes three days to shoot one—fast shooting by movie standards, but now normal for TV.

In the same way that he doesn't feel strait-jacketed by a pre-recorded soundtrack when filming one of the musicals, he doesn't feel bound by a script when filming one of the dramas.

"HE AD LIBS A LOT," said Bill Self, Sinatra's TV producer. And then after a pause: "Well, I don't know if he ad libs or sits up all night thinking about it, but it sounds ad lib."

Self cited an example. A script had this simple bit of dialog:

"How old are you?"

"Thirty-five."

Sinatra's answer to the age question when they shot the film:

"Don't be vulgar."

"He throws lines like that all the time," said Self. "I'm sure some writers are going to get credit for some brilliant dialog that Frank has written."

There will always be an old-time radio man:

A New York advertising agency man—not Madison avenue, but Lexington avenue—was visiting the west coast.

He was in the Crescendo listening to the oh-so-soft, oh-so-restrained, oh-so-intense sounds of the Jimmy Giuffre group.

"Hmmm," he pronounced after a while. "Sort of a progressive 'Moon River.'"

* * *

AND AS LONG AS I'M reporting things from along the Sunset Strip, I may as well include this line from comic Mort Sahl at the Crescendo. He said he had discovered a true jazz album with integrity: "It has a V groove. Every time you play it the solos are different."

* * *

At the opening of the TV season, we had some girl singers trying to emulate Dinah Shore in the mistress-of-ceremonies department.

Now that we have Gisele MacKenzie with us on TV, I think she'll set some new marks for the other girls to shoot at. (But I hope they won't try.)

Miss MacKenzie is a brilliant comedienne, along with being an extremely satisfying singer.

She did a neat spoof of the whole business of girl singers with their own TV shows when, on her opening show, she pranced through the fancy opening, looked at the camera, gave it a big "Welcome to the Dinah Shore show," and then did a marvelous take.

She obviously has a good crew thinking up the funny things for her to say and do, and they are off to an excellent start.

(Will Jones column, *After Last Night*, appears daily in the Minneapolis Tribune.)



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Personalities of the Year

(Name the person in each category—who can be group, singer, leader, or instrumentalist—who showed the most consistently high level of performance during 1957.)

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Send only ONE ballot. All duplicate votes will be voided. Every living artist is eligible. Do not vote for persons who are deceased except in the Music Hall of Fame, where you may name any artist, living or dead.

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(Name the person who has contributed the most to music in the 20th century. Five previous winners, Louis Armstrong, Glenn Miller, Stan Kenton, Charlie Parker, and Duke Ellington not eligible.)

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KANSAS Great Bend: Buddy Ellsworth, Keith Knox, Randy Russell, KVOB-1590, *House of Wax* (M-F 9:30-10 pm, 10:30-11 pm)

KENTUCKY Lexington: Len Carl, WLAP-630, *Jazz Limited* (Sun. 10 pm-mid.)
Newport: Dick Pike, WNOP-740, *Jazz for '57* (M-F 2-3 pm)

LOUISIANA Baton Rouge: Ray Meaders, WXOK-1260, *The Diggie Doo Show* (M-Sat. 2-5 pm), *Modern Music* (Sun. 4:30-6:30 pm)
Lake Charles: John Carlson, KLOU-1580, *Everything's Gone* (Sat. 12:30-3:30 pm)
New Orleans: Dick Martin, WWL-870, *Moonglow with Martin* (M-F 12:05-2 am, Sat. 12:05-1 am)

MARYLAND Baltimore: Nelson Fisher, WSID-1010, *Swing Party* (M-Sat. 6 pm)

MASSACHUSETTS Boston: Norm Nathan, WHDH-850, *Sounds in the Night* (Mid.-5:30 am); The Rev. N. J. O'Connor, G.S.P., WGBH-FM, TV, WBUR-FM, *Jazz Anthology, Jazz Trends, Jazz TV* (Sat. 5:30-6:30 pm, Th. 8:30-10 pm, F. 5:30-6:30 pm)
Dalton: David R. Kidd, WBRK-1340, *The Story of Jazz* (M. W. F. 9:05-9:30 pm)
North Adams: Dave Kirkpatrick, WMNB-1230, *Record Rack* (M-F 7-9:30 pm)
Springfield: Jack Frost, WSPR-1270, *The Jack Frost Show* (M-Sat. 7:30-11 pm)
West Yarmouth: Dan Serpico, WUCB, AM, FM-1240, 94.3, *Dan's Den, Music on the Upbeat* (Sat. 4-6 pm, 8-11 pm)

MICHIGAN Detroit: Dick Drury, WBRB-1430, *Dick Drury Show* (M-Sat. 2:30-7 pm); Ken Bradley, CKLW-800, *Sleepwalkers' Serenade* (Tu.-Sat. 12:05-1:30 am); Ron Knowles, CKLW, AM, FM-800, 93.9, *Music After Midnight* (Sun. 12:05-1:30 am); George White, WCHB-1440, *The George White Show* (M-Sat. 1-2 pm)

East Lansing: Larry Frymire, WKAR-870, *Michigan State U.* (Sat. 30 mins.)

Flint: Fred Garrett, WAMM-1420, *Jazz Tyme, USA* (Sun. noon-3 pm), *Fred Garrett Show* (Tu.-Sat. 10 am-2 pm)

Holland: Julius Van Oss, WHTC-1450, 1450 *Club* (M-Sat. 10:15-11 pm)

Jackson: Cass Kaid, WKHN-970, *Cass Kaid* (6 days 1-6 pm)

Lansing: Jim Herrington, WJIM-1240, *Here's Herrington* (M-F 11 pm-mid.); WILS-1320, *Erik-O Show* (M-Sat. 11 pm-mid.)

Monroe: Joseph S. Bacerella, WMIC-560, *Rhythm Incorporated* (8 days 4:05-6 pm)

Saginaw: Henry Porterfield, WKNX-1210, *Sounds from the Lounge* (M-F 6-7 pm, Sat. 2:30-7 pm)

MINNESOTA Minneapolis: Dick and Don Maw, WTCN-1280, *Swingshift* (F-Sat. 11 pm-mid.); Arnold Weisman, WLOL-FM-99.5, *Jazz in Hi-Fi* (daily 11 pm-mid.)

St. Paul: Louis House, WMIN-1400, *Come On A My House* (Sun. 4-6 pm)

MISSOURI St. Louis: Chuck Norman, KSTL-690, *Chuck Norman Show* (M-F 3-5:30 pm)

NEVADA Reno: Frankie Ray, KOLO-920, *Two for the Show* (Sat. 2-5 pm), *Sunday Carousel* (Sun. 9 am-1 pm)

NEW JERSEY Pleasantville: Gordon Spencer, WOND-1400, *Just Jazz* (Mon. 9 pm-mid.)

NEW MEXICO Albuquerque: Bill Previtt, KGGM-610, *Bill Previtt's Music and Sports* (M-F 2:30-5:30 pm)

NEW YORK Albany: Leo McDevitt, Geoff Edwards, WOKO-1460, *Sounds in the Night* (F-Sat. 11 pm-1 am) *Jazz with Geoff* (F-Sat. 1-2 am)

Buffalo: Jimmy Lyons, WXXA-1080, *Lyons Den* (Sat. 2-6:15 pm)

Glens Falls: Robert E. Middleton, WWSW-1450, *Jazz Corner* (M-F 7:15-7:30 pm)

Kenmore: Maury Bloom, WXXA, WRXC-FM-1080, 103.3, *Walt Git It* (Sat. 1 hr.)

Little Falls: Walt Gaines, WLFH-1230, *Party Line* (M-Sat. 10 am-noon); WLFH-1230, *Bandstand* (M-Sat. 1-4 pm)

Middletown: Joe Ryan, WALL-1340, *The Last Show* (Sat. 8-10 pm)

New Rochelle: Mort Fega, WNRC, AM, FM-1460, 93.5, *Jazz Unlimited* (Sat. noon-3 pm)

New York City: Gene Feehan, WFUV-FM-90.7, *Adventures in Modern Music* (Th. 9-10 pm); Ted Lawrence, WABC, *Man About Music* (M-F 2:30-4:30 pm); Guy Wallace, Tommy Reynolds, WDR-710, *Bandstand USA* (Sat. 8-10 pm)

Schenectady: Earle Pudney, WGY-810, WRGB-TV, *Earle Pudney Show* (M-F 1:05-2 pm, 5:05-5:45 pm, TV, 7:30-7:45 pm)

Syracuse: Charlie Shaw, WOLF-1490, *Jazz on Tap* (Sat. 6:30-7 pm)

Utica: Nick Dardano, WTLB-1310, *Saturday Afternoon Jambores* (Sat. 1:05-1:30 pm)

NORTH CAROLINA Charlotte: Clarence Etters, WBT-1110, *Playhouse of Music* (M-Sat. 4-5 pm, 10 pm-mid.)

Fayetteville: Dick Perry, WFAI-1230, *Noon Tunes* (M-F 11:30-noon) *Jazz on Sunday Night* (10-11:30)
Roanoke Rapids: Dick Phillips, WCBT-1230, *Cool Quarter* (M-F 4:45-5 pm) *Sounds for Sunday* (4-5 pm)

Wilmington: Richard Williams, WGNI-1340, *Jazz Unlimited* (F. 10:30 pm-mid.)

OHIO Alliance: Robert Naujoks, WFAH, AM, FM-1310, 101.7, *Studio B* (M-F 4:15-4:45 pm, Sat. 4:30-5 pm)

Cincinnati: Rex Dale, WCKY-1530, *Red Dale Show* (M-Sat. 10 am-noon, 2-4 pm)

Cleveland: Tom Brown, WHK-1420, *Tom Brown Show* (M-F 10 pm-1 am); Tom Good, WERE-1300, *Good to be with You* (Sat. 2-7:45 pm); Bill Gordon, WHK-1420, *Bill Gordon Show* (6 days, 7:15-10 am, 4:45-5:45 pm); Jockey John Slade, WJMO-1540, *J J Jazz* (M-Sat. 2-3 pm)

PENNSYLVANIA Allentown: Kerm Gregory, WAEB-790, *Discapades* (M-F 4-6 pm) *Paging the Stars* (M-F 9-10 pm)

Easton: Bill Evans, WEEX-1230, 98.3, *Bill Evans Sunday Show* (8-11 pm)

Philadelphia: Jerry Grove, WDAS-1480, *Jazz at Midnight* (M-Sat. 12:15-1:15 am) *Night Sounds* (M-Sat. 1:15-2 am); Irv Morgan, WRTI-FM-90.1, *Dine with Music* (M-F 5:35-6:30 pm)

Pittsburgh: Dwight H. Cappel, WWSW-970, *Collector's Corner* (Sun. 10:15-10:45 pm); John Leban, WCAE-1250, *Jazz at the Philharmonic* (Th. 10-10:30 pm) *Jazz Saturday Night* (Sat. 10 pm-1 am); Bill Powell, WILY-1080, *Rock and Ride Show* (jazz portion 6 days 4-4:30 pm)

Wilkes Barre: Lee Vincent, WILK-980, *Lee Vincent Show* (Sat. 11:05 am-1 pm)

RHODE ISLAND Providence: Carl Henry, WPFM-95.5, *The Modern Jazz Hour* (Sat. Sun. 11 pm-mid.)

SOUTH CAROLINA Columbia: James Carter, WOIC-1470, *Music Just for You* (Sun. 1-4 pm)

Greenville: Jim Whitaker, WCOK-1440, *Jazz on Parade* (Sat. 1:05-5 pm)

Laurens: Howard Lucraft, WLBG-860, *Jazz International* (Sat. 5-5:55 pm); Paul Wynn, WLBG, *Jazzarama* (Sat. 1-4:45 pm)

Spartanburg: Ray Starr, WJAN-1400, *The Ray Starr Show* (M-F 12-3 pm)

SOUTH CAROLINA Watertown: Rick Gereau, KWAT-950, *Jazz Incorporated* (6 days 3-5 pm)

TENNESSEE Chattanooga: Ray Hobbs, WOOD-1310, *Night Watchman* (M-Sat. 9:30 pm-mid.)

Kingsport: Bill Austin, WKTN-1320, *Second Breakfast* (M-F 8:15-9 am) *Boogie and Blues* (M-F 4-4:30 pm)

Knoxville: Jean Brady, WVOL-1130, *Reflections in Jazz* (Tu. Th. 0-11 pm) *Progressive Jazz* (Sat. 5-8 pm)

Nashville: Bill Allen, WLAC-1510, *Jazz Matinee* (Sat. 1-4 pm)

TEXAS Austin: Jivin' Jockey Jones, KTXN-1370, *Jivin' with Jockey Jones* (M-Sat. 6:30-8:30 am, 1-5 pm, Sat. 1-3 pm, Sun. 9-1 pm)

El Paso: Jud Milton, KRDD-600, *Milton to Midnight* (M-Sat. 11:05 pm-mid.)

Hartington: Sam Sitterle, KGBT-1530, *Saturday Session* (5 pm)

Houston: Ed Case, KTHT-790, *Swing Session* (M-F 8:05-8:45 pm)

Kingsville: Jake Trussell, KINE-1330, *Jam for Breakfast* (M-Sat. 7-7:30 am) *Jam Session* (Sat. 4-5 pm)

Midland: John Alan Wolfe, KWEL-1580, *Wailin' with Wolfe* (M-F 7-8 pm) *Jazzarama* (Sun. 4:50-30 pm)

UTAH Salt Lake City: Ray Briem, KLUB 570, *Kool Klub* (Sun. 11 pm-1 am)

VERMONT Burlington: Dean Slack, WJOY-1230, *Melody Corner* (5 days 2-6 pm)

VIRGINIA Norfolk: Roger Clark, WNOR-1230, *Roger Clark Show* (nightly mid.-6:30 am); Tom McNamara, WBOF-1600, *Beach Patrol* (M-F 2-4 pm)

Roanoke: Andy Peterson, WSLT-TV, *PM with Peterson* (5 days 2-3:30 pm)

WASHINGTON Seattle: Don Einarson, KIRO-710, *Disieland* (M. 11 pm-mid.); Dave Page, KIRO, *KIRO Paging* (Tu.-F. 11 pm-mid., Sat. 3:5-4:5 pm)

WEST VIRGINIA Charleston: Bob Barron, WGKV-1490, *Bob Barron Show* (M-F 3:50-5 pm) *Mellorama* (M-F 6-9 pm)

WISCONSIN Kenosha: Joe Igo, WLIP-1050, *The Music is Joe's Idea* (Sat. 10:15 am)

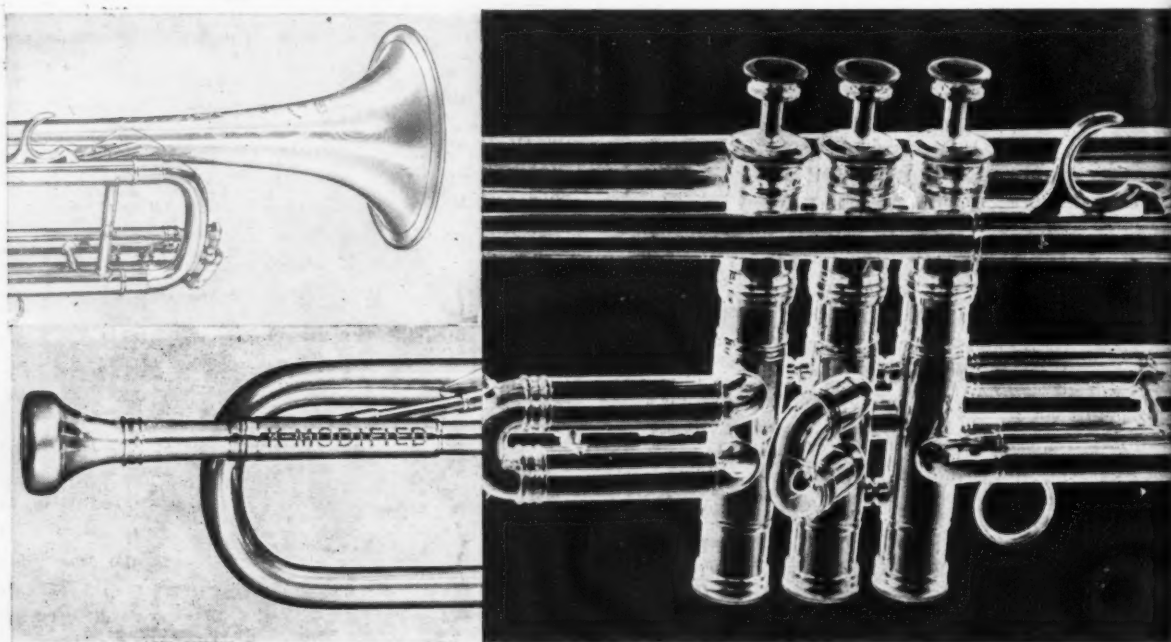
Madison: Bill Dykes, Tom Krammer, WISC, AM, FM-1480, 98.1, *Bandstand* (M-F 7:30-10 pm)

Milwaukee: Stuart Glassman, WRTI-1310, *Jazz for a Sunday Evening* (10 pm-mid.)

CANADA Montreal: Henry F. Whiston and Ted Miller, CBM, AM, FM-940, 95.1, *Jazz At Its Best* (Sat. 10:30 am-noon) *Trans-Canada Dances* (Sat. 11 pm-mid.)

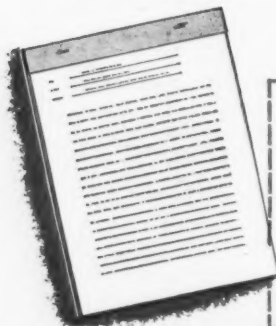
Toronto: Del Mott, CJCB-860, *Mott's Music* (M-F 1-2:30 pm)

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